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RESEARCH
COPY.

THE
PROGRESSIVE
GLEE AND CHORUS
BOOK.

FOR USE IN
HIGH SCHOOLS, ADVANCED SINGING CLASSES, ETC.

BY
GEORGE B. LOOMIS.

IVISON BLAKE AND TAYLOR AND CO.

180
48
30
51



THE GIFT OF
Arthur Graham Hall
Family

77

James
y^e...

THE
PROGRESSIVE
GLEE AND CHORUS BOOK;

CONSISTING CHIEFLY OF MUSIC SELECTED FROM THE

BEST GERMAN, ENGLISH, AND ITALIAN AUTHORS:

<i>HANDEL,</i>	<i>HAYDN,</i>	<i>BEETHOVEN,</i>	<i>MOZART,</i>	<i>MENDELSSOHN,</i>	<i>WEBER,</i>
<i>SCHUMANN,</i>	<i>SCHUBERT,</i>	<i>MARSCHNER,</i>	<i>ABT,</i>	<i>FRANZ,</i>	<i>KREUTZER,</i>
<i>CURSCHMANN,</i>	<i>BARNBY,</i>	<i>HATTON,</i>	<i>FARMER,</i>	<i>COSTA,</i>	<i>RICHARDS,</i>
<i>GLOVER,</i>	<i>BELLINI,</i>	<i>VERDI,</i>	<i>DONIZETTI,</i>	<i>MEYERBEER,</i>	<i>FLOTOW,</i>
		<i>AND MANY OTHERS.</i>			

ADAPTED FOR USE IN

HIGH SCHOOLS, ADVANCED SINGING CLASSES, AND MUSICAL SOCIETIES.

ARRANGED AND COMPOSED BY

GEORGE B. LOOMIS.

DESIGNED TO FOLLOW

LOOMIS'S PROGRESSIVE MUSIC LESSON SERIES.



IVISON, BLAKEMAN, TAYLOR & CO.,
NEW YORK AND CHICAGO.

1881.

Music

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P R E F A C E .

THIS Book is designed, primarily, to complete the Series known as "LOOMIS' PROGRESSIVE MUSIC LESSONS," it being the fifth book.

While the series aims to present the subject in such a progressive manner as to adapt it especially to the needs of graded schools, from Primary to Grammar and High School grades, No. 4 is equally well adapted, apart from the series, as a song book for Female Semiparies and private schools, where two and three-part music is desired. This last book is also well adapted for use in advanced singing classes and singing societies, where a good class of music is desired, which shall be of moderate difficulty and of sufficient merit to be worth learning.

Some of the features of this book, to which attention is directed, are *first*, its *elementary* department, in which the elements of music are presented in a concise and comprehensive form, to which are added some new features, as the names and compass of different kinds of voices and instruments, a classification of collections of voices and instruments, a list of different kinds of instruments used in orchestras and bands, names of different classes of musical compositions, etc. Then follows a brief treatise on harmony and brief biographical sketches of a few of the great composers, and a few choice solfeggios and oratorio solos for class practice. It is believed that this portion of the book is somewhat more educational in its make-up than books of this class generally.

The musical portion of the work consists of three and four-part secular and sacred music, composed, selected, and arranged from many sources, largely from the German and English, of that which seemed to the author to be adapted to the end in view—that of educating the people through the medium of song. Of the power of music in this direction we have yet much to learn. Germany appreciates it; England is following in her wake; and may we not hope that our own favored America may soon be abreast of them in this regard, so that it may be possible, in every village and hamlet of our land, to find some who, on many a social occasion, may be able to form a chorus, and sing many popular songs, the words and music of which are worthy to be woven into the warp and woof of our American character.

Many of the songs of this book have been translated and arranged especially for it, and it is believed that they are of a character which shall commend them to those who desire to go beyond that which is merely superficial and transitory.

The pieces are arranged as nearly in progressive order as the best arrangement of pages would permit.

If the book shall contribute in any degree to building up and establishing in the rising generation greater purity and moral integrity, a truer and nobler manhood, the work of the author shall not have been in vain. To have contributed to such an end will compensate for the labor expended which has been a labor of love.

INDIANAPOLIS, IND., December, 1878.

GEO. B. LOOMIS.

of the system that has been

*Transfer to
Music
7-27-05*

THE ELEMENTS OF MUSIC

PRESENTED

IN THE FORM OF STATEMENTS.



CHAPTER I.

NOTE.—In the first four books of this series, the subject was so presented in its elements, practically and theoretically, as to need here little more, if anything, than brief statements on each topic, followed, when necessary, with such explanations or illustrations as may seem needful to enable new pupils to obtain a correct idea of things, technical terms, definitions, signs, etc, employed in music.

Statement 1. Musical sounds are called tones.

Statement 2. Tones have four properties or attributes: Length or Duration, Pitch, Force or Power, and Quality.

NOTE.—To be able to interpret readily and correctly in song or upon an instrument the symbols or signs employed to represent these different properties, constitutes one a good reader of music.

Statement 3. In treating of these tone-properties, three departments are necessary.

Whatever pertains in any way to tone-lengths belongs to the department of **Rhythmics**.

Statement 4. Whatever pertains in any way to tone-pitch belongs to the department of **Melodics**.

Statement 5. Whatever pertains in any way to tone-force or quality belongs to the department of **Dynamics**.

Statement 6. The length or duration of tones is represented chiefly by characters called **notes**, named whole (○), half (◐), quarter (◑), eighth (◒), sixteenth (◓), etc.

Each note may be followed by a dot, which increases its time-value one-half, as, ○. = ◐, ◐. = ◑, etc.

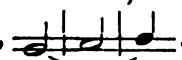
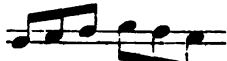

Each note may be followed by two dots, which increase its time-value three-fourths, as, ○.. = ◐, ◐.. = ◑, etc.


Statement 7. Characters indicating duration of silence are called **Rests**, named Whole (—), Half (—), Quarter (—), Eighth (—), Sixteenth (—), etc. Rests are sometimes used as follows:


, the first as long as two whole rests, the second as four, etc.

The whole rest is sometimes used to fill any kind of measure. Dots may follow Rests, as Notes, with like results.

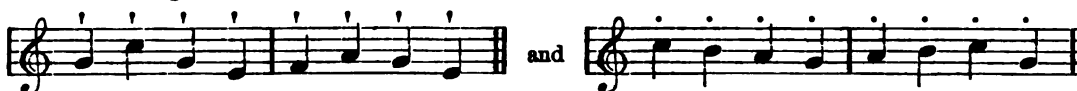
Statement 8. Another character employed to represent length is the **Tie**, a curved line under or over two or more notes on the same degree of the staff, by which a single tone as long as the several notes indicate, is represented, as, .

Statement 9. Another character representing length is the **Slur**, like the Tie in form and use, save that the notes are on different degrees of the staff, as, . With eighth and sixteenth notes the slur is indicated as follows:  and , etc.

Statement 10. Still another character indicating a tone or rest of indefinite length, according to the fancy of the performer, is the **Pause** or **Hold**, made thus . It may be used over a **Note** or **Rest**.

Statement 11. The **Triplet** also is a representative of length, indicating that **three** notes with it have the same time-value as **two** notes of the same kind without it, as, , etc.

Statement 12. Points and dots over notes, called **Staccato** and **Marcato**, also have to do with the lengths of the tones, as,



when performed are as follows :



NOTE.—From the foregoing statements it appears that the representatives of tone-lengths are Notes primarily, and in connection with them are Dots, Tie, Slur, Pause or Hold, Triplet, Staccato and Marcato marks.

Statement 13. The relative length or duration of tones is computed or determined by portions of time, called **Measures**, of which there are four **kinds** in common use—double, triple, quadruple, and sextuple; or, two-part, three-part, four-part, and six-part.

Statement 14. Measures are represented by spaces between lines, called **Bars**, crossing the staff.

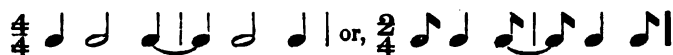
Statement 15. **Bars** are vertical lines crossing the staff, and used to separate written measures. A **Double Bar** is often used at the end of a line of poetry, or of a musical phrase, and always at the close of a piece of music.

Statement 16. Measures are indicated by **Counts** or **Beats**.

Statement 17. In double measure the beats are **down** and up; in triple measure, **down**, left, and up; in quadruple measure, **down**, left, **right**, and up; in sextuple measure, **down**, left, left, **right**, up, up, or, in **quick** movement, down and up.

Statement 18. The **first** part of each measure is **accented**, also the **third** part of quadruple and the **fourth** of sextuple measure, as indicated by heavy words in Statement 17.

Statement 19. A tone beginning with an **unaccented** part of a measure and continuing through the **accented** part, or with the last half of a part, and continuing through the first half of the next, is called a **Syncopated Tone**, and its representative, a **Syncopated Note**, as,
















































Such a tone should receive **special accent**.

Statement 20. Since a tone one beat in length may be represented by different kinds of notes in different pieces of music, we have what is called **varieties** of measure; as, **half** variety, **quarter** variety, etc.

Statement 21. The **kind** of measure always depends upon the **number of beats in a measure**; as, two beats, double measure, etc.

Statement 22. The **variety** of measure depends upon the **kind of note to which we give one beat**; as, when a **half note** receives one beat, it is called **half variety**, etc.

Statement 23. The kind and variety of measure are usually indicated at the beginning of a piece of music by figures written in the form of a fraction, the **upper figure** indicating the **kind**, and the lower the **variety**, as follows:

VARIETY.	KIND. <i>Double.</i>	KIND. <i>Triple.</i>	KIND. <i>Quadruple.</i>	KIND. <i>Sextuple.</i>
<i>Half.</i>	$\frac{C}{2}$ or $\frac{2}{2}$  	$\frac{3}{2}$   	$\frac{4}{2}$    	$\frac{6}{2}$      
<i>Quarter.</i>	$\frac{2}{4}$  	$\frac{3}{4}$   	$\frac{4}{4}$ or $\frac{C}{4}$    	$\frac{6}{4}$      
<i>Eighth.</i>	$\frac{2}{8}$  	$\frac{3}{8}$   	$\frac{4}{8}$    	$\frac{6}{8}$      

Occasionally, measures are used marked $\frac{9}{8}$ and $\frac{12}{8}$, the formation of which will be readily understood from the table above, and are called **compound** forms of measure.

Statement 24. The word **time** is often used for **measure**; as, double **time**, triple **time**, etc. $\frac{2}{4}$ two-four time, $\frac{3}{8}$ three-eight time.

Statement 25. The figures indicating kind and variety of measure are sometimes called the **time-mark**, or **time-signature**.

Statement 26. The **time-value** of a note means the number of beats given to the tone it represents, and is determined by the **variety** of measure; as, in **half** variety of measure the time-value of a **half note** is **one** beat, in **quarter** variety, two beats, and in **eighth** variety, four beats.

Statement 27. When a portion of a piece of music is to be sung or played a **second time**, it may be indicated by some mark of repetition, of which there are three in common use; dots, D. C., and D. S.

Statement 28. When **dots** are used, their position determines how much is to be repeated; when D. C. is used, repeat from the beginning to the word **Fine**; when D. S. is used, repeat from a sign, S, or S, to **Fine**. **Fine** signifies the end.

NOTE.—The statements thus far relate only to tone-length.

Statement 29. By the **pitch** of tones is meant their highness or lowness.

Statement 30. Tones are named with respect to pitch either from their **relation** to other tones, or, **independent** of such relation.

Statement 31. That tone-pitch which is ascertained or determined by its **relation** to other tones is called **relative** pitch.

Statement 32. Relative pitch is named from the names of numbers, from one to eight, inclusive.

Statement 33. That tone-pitch which is independent of relation to other tones and is determined or ascertained by instrumental aid, is called **absolute** pitch.

Statement 34. Absolute pitch is named from the names of letters, A, B, C, D, E, F and G.

Statement 35. Eight tones arranged in a certain order of relative pitch are called the **Scale**, from *Scala*, meaning a ladder.

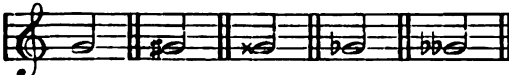
Statement 36. The tones of the scale are named relatively, one, two, three, four, five, six, seven, eight.

Eight of one scale becomes **one** of a higher scale, and **one** of one scale becomes **eight** of a lower scale.

Statement 37. The syllables commonly employed in singing the scale are *Do, Re, Mi, Fa, Sol, La, Si, Do*.

In the Italian method the syllables are used in place of the letters A, B, C, etc.

Statement 38. The pitch of tones is represented by the staff and clef. Each degree of the staff may be so modified by the use of a sharp, double-sharp, flat and double-flat as to represent five

itches, as follows: 

NOTE.—The above statement differs somewhat from that often given, which is, that the staff alone represents pitch. If a staff is drawn, and it be asked, What pitch does a certain named degree represent? the answer is: It may represent **any** pitch, but **now** it represents **none**. Not until the **clef** is added does the staff represent definite pitch. The clef is the life-giving power.

Statement 39. Sharps and flats, when placed at the **beginning** of a piece of music, form, with the clef, the **Signature**; and when used **elsewhere** in the music, with the natural (♮) also, are called **Accidentals**.

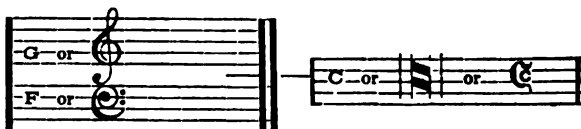
Statement 40. The **Staff** consists of five parallel lines and four intermediate and two adjoining spaces, called **Degrees**. Short lines may be added above and below, called **Added** or **Leger** lines.

Statement 41. A **Clef** is a letter placed on some degree of the staff, giving it power to represent pitch, and by which we determine what pitch it and other degrees represent.

Statement 42. The word clef is from the French, and means **key**.

Statement 43. The letters which are used as clefs are G, F, and C, and in modern vocal music have **fixed positions** on the staff. In old English and orchestral music, the position of the C clef varies.

Statement 44. The position of G, as a clef, is the second line, of F is the fourth line, and of C is the third space. The shape and relative position of each is as follows:



Statement 45. An **Interval** is the difference in pitch between two tones.

Statement 46. Intervals, when named from their **magnitude** or **size**, are of two kinds: **steps** and **half-steps**.

NOTE.—These are sometimes erroneously called **tones** and **semi-tones**, but the objection to the use of the word **tone** for two purposes is obvious.

Statement 47. In harmony, where two or more tones are heard simultaneously, intervals are named, from their **harmonic effect**, **Seconds, Thirds, Fourths, Fifths, Sixths,**

Sevenths, and Eighths, or Octaves. The following diagram will show the order and kinds of harmonic intervals in the scale :

AUGMENTED INTERVALS. D \sharp E \sharp F \sharp G \sharp A \sharp B \sharp C \sharp								DIMINISHED INTERVALS. D \flat E \flat F \flat G \flat A \flat B \flat C \flat									
MAJOR INTERVALS.								MINOR INTERVALS.									
MAJOR SECOND.	C to	D	E	F	G	A	B	C	MINOR SECOND.	C to	D \flat	E \flat	F \flat	G \flat	A \flat	B \flat	C \flat
" THIRD.	C to								" THIRD.	C to							
" FOURTH.	C to								" FOURTH.	C to							
" FIFTH.	C to								" FIFTH.	C to							
" SIXTH.	C to								" SIXTH.	C to							
" SEVENTH.	C to								" SEVENTH.	C to							
" EIGHTH.	C to								" EIGHTH.	C to							

Statement 48. Of the seven intervals in the scale, five are steps and two are half-steps.

Statement 49. When the order of intervals in a scale is, from one to two a step, two to three a step, three to four a half-step, four to five, five to six, six to seven, each a step, and from seven to eight a half-step, such a scale is called the **Diatonic major scale**.

When the order of intervals is, step, half-step, step, step, half-step, step, and step, it is called the **Natural minor scale**.

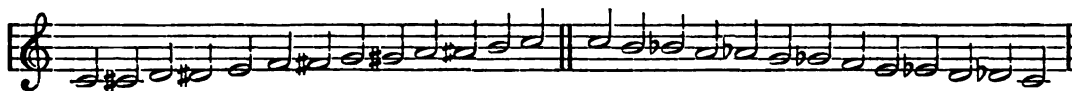
When the order is, step, half-step, step, step, half-step, step and a half, and half step, it is called the **Harmonic minor scale**.

When the order is, step, half-step, step, step, step, step, and half-step, it is called the **Melodic minor scale**.

Statement 50. Between those tones of the scale where there is the interval of a step, there is an intermediate tone, named both from the tone next below and also the tone next above it.

When named from the tone below, the word **sharp**, meaning **higher**, is prefixed, as **sharp-one**, etc., and when named from the tone above, the word **flat**, meaning **lower**, is prefixed, as **flat-two**, etc.

Statement 51. The tones of the Diatonic scale and the five intermediate tones included, taken together, form the **Chromatic scale**, the intervals of which are all half-steps, as,



Statement 52. Those tones which constitute the Diatonic scale are called constituent or **Diatonic tones**, and those which are intermediate are called **Chromatic tones**. A Chromatic tone of one key may be a Diatonic tone of another, as, **sharp-four** in the key of C is **seven** in the key of G.

Statement 53. In applying absolute pitch-names to tones, C is first taken as one of a scale.

This being the case, since absolute pitch is unchangeable, the intervals between C and D, D and E, F and G, G and A, A and B are **always** steps, or major seconds, and between E and F, and B and C are **always** half-steps, or minor seconds.

Statement 54. Since the pitch of the scale may be changed, and any absolute pitch be taken as one, such change of pitch is called **transposition of the scale**.

Statement 55. The terms scale and key are often used synonymously. A scale or key is named from the pitch-name of one, which is called the **key-note**, or **key-tone**.

Statement 56. In transposing the scale, the order of intervals is preserved by the use of such chromatic or other tones as are needed, and the disuse of such as are not needed.

Statement 57. In first transposing the scale, the pitch G is taken as **one**, in the formation of which scale, F-sharp is taken instead of F, to preserve the right order of intervals.

Statement 58. The pitches constituting the scale of G are named G, A, B, C, D, E, F \sharp , and G.

Statement 59. The signature or sign of a key is placed after the clef, and the signature of the key of G is one sharp.

Statement 60. The pitch G is **five** of the scale of C, and, when taken as **one**, the scale is said to be transposed a **fifth**.

Statement 61. Every signature indicates two keys—a major key and its relative minor.

Statement 62. The relative minor of any major key begins with the tone **six** of that key, as, the relative minor of the key of C major is A minor, and of G Major is E Minor, etc.

Statement 63. In the **second** transposition by fifths, D is taken as **one**, the pitches named D, E, F \sharp , G, A, B, C \sharp , and D, being needed to preserve the right order of intervals.

Statement 64. The signature of the key of D is two sharps.

Statement 65. The relative minor of D major is B minor.

Statement 66. In the **third** transposition A is **one**, and the pitches A, B, C \sharp , D, E, F \sharp , G \sharp , and A constitute the scale.

Statement 67. The signature of the key of A is three sharps.

Statement 68. The relative minor of A major is F \sharp .

Statement 69. In the **fourth** transposition E is **one**, and the pitches E, F \sharp , G \sharp , A, B, C \sharp , D \sharp , and E constitute the scale.

Statement 70. The signature of the key of E is four sharps.

Statement 71. The relative minor of E major is C \sharp minor.

Statement 72. In the **fifth** transposition B becomes **one**, and B, C \sharp , D \sharp , E, F \sharp , G \sharp , A \sharp , and B form the scale.

Statement 73. The signature of the key of B is five sharps.

Statement 74. The relative minor of B major is G \sharp .

Statement 75. In the **sixth** transposition by fifths the pitches F \sharp , G \sharp , A \sharp , B, C \sharp , D \sharp , E \sharp , and F \sharp constitute the scale.

Statement 76. The signature of the key of F \sharp is six sharps.

Statement 77. The relative minor of F \sharp major is D \sharp .

Statement 78. The scale may be transposed by **fourths** as well as by **fifths**, in which case F **first** becomes **one**. In the formation of the scale of F, the pitch B \flat is needed, instead of B, to preserve the right order of intervals.

Statement 79. The pitches constituting the scale of F, are F, G, A, B \flat , C, D, E, and F.

Statement 80. The signature of the key of F is one flat.

Statement 81. The relative minor of the key of F major is D.

Statement 82. In the second transposition by fourths, B \flat becomes **one**, and the pitches named B \flat , C, D, E \flat , F, G, A, and B \flat constitute the scale.

Statement 83. The signature of the key of B \flat is two flats.

Statement 84. The relative minor of B \flat major is G.

Statement 85. In the third transposition by fourths, $E\flat$ becomes one, and the pitches constituting the scale are named $E\flat$, F, G, $A\flat$, $B\flat$, C, D, and $E\flat$.

Statement 86. The signature of the key of $E\flat$ is three flats.

Statement 87. The relative minor of $E\flat$ major is C.

Statement 88. In the fourth transposition by fourths, the pitches named $A\flat$, $B\flat$, C, $D\flat$, $E\flat$, F, G, and $A\flat$ constitute the scale.

Statement 89. The signature of the key of $A\flat$ is four flats.

Statement 90. The relative minor of $A\flat$ major is F.

Statement 91. In the fifth transposition by fourths, the pitches $D\flat$, $E\flat$, F, $G\flat$, $A\flat$, B, C, and $D\flat$ constitute the scale.

Statement 92. The signature of the key of $D\flat$ is five flats.

Statement 93. The relative minor of $D\flat$ major is $B\flat$.

Statement 94. In the sixth transposition by fourths, the pitches $G\flat$, $A\flat$, $B\flat$, $C\flat$, $D\flat$, $E\flat$, F, and $G\flat$ constitute the scale.

Statement 95. The signature of the key of $G\flat$ is six flats.

Statement 96. The relative minor of $G\flat$ major is $E\flat$.

Statement 97. There are twelve scales differing in pitch, though only seven scale positions, as follows :



NOTE.—It will be seen by the above diagram that the number of flats or sharps in the two signatures, which make a given degree of the staff represent one, when added together, make the number seven. Therefore, if the number of sharps which make a given degree represent one, be taken from seven, the difference will be the number of flats required to make the same degree represent one, and *vice versa*.

Statement 98. In the diagram on page 10 the pitches constituting the chromatic scale, together with each major scale, and its relative harmonic minor, are indicated, and also the signature of each.

Statement 99. Changing the name of a tone without changing its pitch is called an **En-harmonic change**, as, $C\sharp$ becomes $D\flat$; or, flat-two becomes sharp-one, etc.

NOTE.—To render a piece of music properly, three things are absolutely indispensable, namely: 1st. A perfect knowledge of its notation; 2d. The ability to perform it as written; and 3d. *The proper conception of the music.* The first two are the skeleton, and the last is the flesh and blood, the life.

A proper idea of those fine degrees of light and shade, of force, quality, and movement necessary to the latter can be but imperfectly conveyed by musical notation.

Some of the terms, abbreviations, and characters used for this purpose, are given in the statements which follow.

[illegible]

Statement 100. Different degrees of force and quality are indicated by certain words, abbreviations, or signs, of which there are many. The more common are as follows:

Pianissimo, (*pp*). Very soft.

Piano, (*p*). Soft.

Mezzo, (*m*). Medium.

Forte, (*f*). Loud.

Fortissimo, (*ff*). Very loud.

mf and *mp* are sometimes used, and also *ppp* and *pppp*.

Crescendo, or *cres.*, or < . Gradually increasing.

Diminuendo, or *dim.*, } or > . Gradually diminishing.

Decrescendo, or *decres.*, }

Swell, < . Increase and diminish.

Forzando, (*fr.*) } or > . Suddenly diminishing from

Sforzando, (*sf.*) } loud to soft.

Affetuoso. With tenderness.

Agitato. Agitated.

Cantabile. In a graceful, singing style.

Calando,

Morendo,

Perdendosi,

Smorzando,

Dimuendo.

Dolce. Sweetly.

Con Energico. With energy.

Con Dolore. Sorrowfully.

Maeztoso. Majestic.

Leggiero. Lightly and gaily.

Risoluto. With resolution.

Grasioso. Gracefully.

Con Espressioni. With expression.

Con Fuoco. With fire.

Legato. Smooth and connected.

Con Spirito. With spirit.

Vigorouso. With vigor.

Statement 101. Different degrees of movement are indicated by certain words written over the music at the beginning; or, wherever any change of movement is desired.

These movement-words are many, and there is some conflict of authority with regard to the meaning of some of them. They may be divided into five general classes as indicated below, and they are arranged in that order of movement, from **slow** to **fast**, which accords most nearly with the best authorities. The author has never seen a list of these words given from which any other than a **general** idea of movement could be obtained. He undertakes here, as far as able, to give about the metronome movement indicated by each word, and if he errs, and shall bring upon himself criticism, and cause discussion to such an extent as to bring about some method of indicating movement more definitely in these terms, to have been the object of such censure will have been amply compensated for.

The figures placed in the column before each word indicate the number of beats in a minute. See next statement.

SLOWEST MOVEMENT.		SLOW.		MEDIUM.		FAST.		FASTEST.	
40	Grave.	80	Lento.	110	Moderato.	145	Allegro.	175	Allegro Vivace.
50	Largo.	90	Andante.	120	Allegretto.	155	Animato.	185	Allegro Assai.
60	Larghetto.	100	Andantino.	180	Allegro Moderato.	165	Allegro Agitato.	195	Presto.
70	Adagio.							210	Prestissimo.

Statement 102. The movement of a piece is sometimes indicated by figures placed at the beginning of the piece, and, wherever in the piece a change of time is desired, thus, $\text{♩} = 60$, meaning that a tone represented by a **half-note** should be sung **one second long**, or 60 in a minute. Again, $\text{♩} = 80$, meaning that one-eightieth of a minute in time should be given to each tone represented by a quarter note, etc. An instrument called a **Metronome**, said to have been invented by Mæzel in 1815, and moved by clock-work, is employed to measure tone-lengths accurately. It consists of a graduated pendulum, marked somewhat after the manner of a thermometer, on which is a sliding weight which regulates the movement. This weight, placed at 80, would cause the pendulum to vibrate 80 times in a minute, or moved to any number would cause it to vibrate as many times in a minute as the number indicates.

A simpler method, proposed by Gottfried Weber, is a piece of twine, 55 inches in length, with a bullet or other weight attached and marked off into inch spaces. This set in motion vibrates 50 times in a minute; shortened to 50 inches, vibrates 52 times in a minute; 47 inches vibrates 54 times; 44 inches, 56; 41 inches, 58; 38 inches, 60; 34 inches, 63; 14 inches, 100 times, and to 5 inches 160 times.

Statement 103. The regular movement of a piece of music is temporarily interrupted or modified at times. Such interruptions are indicated by certain words, or their abbreviations, as follows:

<i>Ritardando, Ritard, or Rit.</i>	}	Gradually slower.
<i>Ritenuito, Rit.</i>		
<i>Rallentando, Rallen. Lentando.</i>		
<i>Tempo rubato.</i>		Robbed, or stolen time, for expression.
<i>Accelerando, Accel.</i>		Gradually faster.
<i>Piu mosso.</i>		Rather faster.
<i>Stringendo.</i>		Hastening the time.
<i>Ad libitum.</i>		Slow or fast, at pleasure.

The meaning of the above words and also of regular movement words may be modified by the use of the following words:

<i>Meno.</i> Less.	|	<i>Piu.</i> More.
<i>Molto.</i> Much.		<i>Un poco.</i> A little.
<i>Non troppo.</i> Not too much.		<i>Poco a poco.</i> Little by little.

When the regular movement is again desired, after an interruption of it, it is indicated by the following:

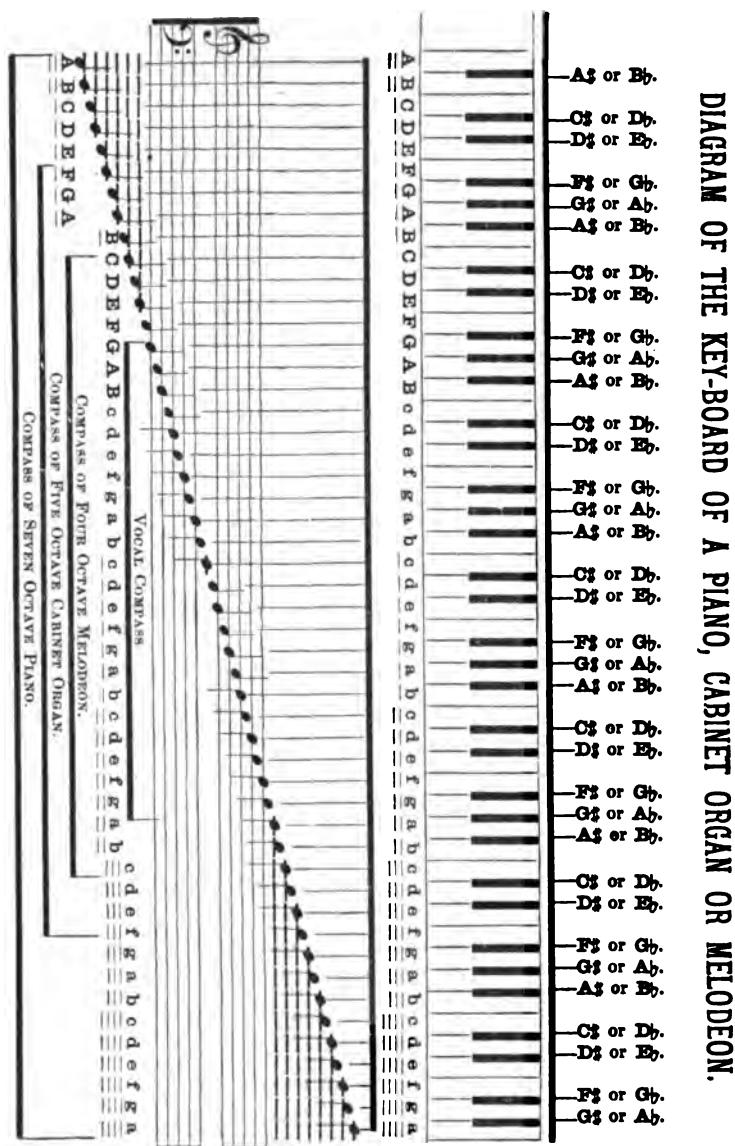
<i>A tempo.</i>	In time.
<i>Tempo primo.</i>	First or original time.
<i>Tempo giusto.</i>	In exact time.

Statement 104. As the whole compass of tones distinguishable to the human ear consists of about 9 scales or octaves, it seems desirable to have some means of designating the different pitches. The manner of doing this is indicated in the diagram on next page, and, as will be seen, is by the use of small and capital letters, marked and unmarked.

Statement 105. The range or the compass of the ordinary human voice is about two octaves, though some have less and some greater compass. Voices are generally divided into four classes and named from lower to higher: Bass, Tenor, Alto and Soprano. The following diagram indicates their average compass:



Some Bass singers sing as low as C or B, some Tenors as high as c, some Altos as low as d, and some Sopranos as high as f or g. See diagram on next page.



CHAPTER II.

THE following diagrams, it is believed, will prove of service to those who have not time to give the subjects more extended examination.

First, the names of the different kinds of voices and instruments and their ordinary compass are given.

Second, is a classification of collections of voices and instruments.

Third, a list of the numbers and kinds of instruments used in orchestras or bands of from ten to one hundred performers, though different teachers might make some slight modification of the number of certain instruments according to their fancy.

Fourth, the majority of instruments mentioned are represented in a page taken, by permission, from WEBSTER'S NATIONAL PICTORIAL DICTIONARY.

Fifth, is given the names and brief description of the different classes of musical composition, sacred and secular, in use.

NAMES OF DIFFERENT KINDS OF VOICES AND INSTRUMENTS, AND THEIR COMPASS.

VOICES.

- Soprano. The highest female voice. Compass, c to c, and sometimes f.
- Mezzo-Soprano. The most common female voice. Compass, b to g.
- Contralto. } The lowest female voice. Compass, e or f to d or e.
- Alto. }
- Tenor. The highest male voice. Compass, c to c.
- Baritone. The most common male voice. Compass, G to f and g.
- Bass. The lowest male voice. Compass C or D to d.

STRINGED.

- Banjo. An instrument with six strings. Compass, g to c.
- Bass-Viol. } An instrument with four strings. Compass, E to a.
- Violoncello. }
- Double-Bass. Having four strings. Compass, E to g.
- Dulcimer. A triangular instrument having about fifty wire strings.
- Guitar. } Having six strings. Compass, e to c.
- Cittern. }
- Harp. Having many strings. Compass, C to f.
- Clavessin. } A rude piano of olden time.
- Clavichord. }
- Harpichord. }
- Lute. } Having six strings. Compass from g to c.
- Cithara. }
- Lyre. Having eight strings.
- Piano. Compass from A to c.
- Viola. Having four strings. Compass from c to f.
- Viol da gamba. Having six strings.
- Violin. Having four strings. Compass from g to c.

INSTRUMENTS.

WIND.

Brass.

- Bugle. Compass from b to c.
- Cornet. Compass from g to c. Different sizes.
- French Horn. Compass from C to c.
- Ophicleide. } Compass, B to c. Different sizes.
- Tuba. }
- Sax-Horn. Compass, g to c.
- Trombone. Compass from E_b to f.
- Trumpet. Compass from C to a.

Wood.

- Bassoon. } Compass from B_b to b_b.
- Fagotto. }
- Clarinet. Compass from e to g.
- Cor Anglais. Compass from e to b_b.
- Fife. Compass from d to d.
- Flageolet. Compass from c to c.
- Flute. Compass from c to a.
- Hautboy. } Compass from b to f.
- Oboe. }
- Piccolo. Compass from f to c.

With
Bellows.

- Accordion. } Compass from g to g.
- Concertina. }
- Bagpipe. A favorite instrument with the Scotch.
- Cabinet Organ. }
- Harmonium. } For compass, see page 18.
- Melodeon. }
- Organ. Compass varying from seven to nine octaves.

PERCUSSION.

- Castanets.
- Cymbals.
- Base Drum.
- Kettle Drum.
- Snare or Side Drum.
- Tabor.
- Tamborine.
- Timbrel.
- Triangle.

Among these instruments, the Kettle Drum is tuned to definite pitch, two being used in orchestras and tuned to *fifths* or *fourths* of the keys in which they play.

CLASSIFICATION OF COLLECTIONS OF VOICES AND INSTRUMENTS.

- SOLO.** Music in **one** part, for **one** voice or instrument.
- DUET.** Music in **two** parts, for **two** voices or instruments.
- TRIO.** Music in **three** parts, for **three** voices or instruments.
- QUARTETTE.** Music in **four** parts, for **four** voices or instruments.
- QUINTETTE.** Music in **five** parts, for **five** voices or instruments.
- SEXTET.** Music in **six** parts, for **six** voices or instruments.
- SEPTET.** Music in **seven** parts, for **seven** voices or instruments.
- OCTET.** Music in **eight** parts, for **eight** voices or instruments.
- CHOIR.** A collection of singers of indefinite number, organized for stated and regular service.
- CHORUS.** A term applied more properly to a large collection of singers.
- SEMI-CHORUS.** A collection of singers, less in number than the chorus.
- SOLI.** Each part with a single or solo voice. The plural of Solo.
- TUTTL.** All of the voices—used in a piece where a part is **Soli**.

- ORCHESTRA.** { 1. The place in a theatre or concert-room occupied by the band.
2. The collection of players on instruments of varied quality and compass.

- BANDS.** { **BRASS BAND.** A collection of players on **brass** wind-instruments.
STRING BAND. A band consisting only of **stringed** instruments played with a bow.
WIND BAND. } The players on **wood** wind-instruments, as, clarionet, flute, &c.
WOOD BAND. }
MILITARY BAND. A band connected with military service using brass instruments chiefly, with clarionets and flutes at times.

ORCHESTRA.

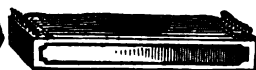
BRASS BAND.

Number of Performers.	10	15	20	30	40	50	75	100	Number of Performers.	10	15	20	30	40
1st Violin.	2	2	2	2	2	2	2	2	E _b Cornet.	2	2	2	2	2
2d Violin.	1	2	2	2	2	2	2	2	B _b Cornet.	2	2	2	2	2
Viola.	1	1	1	2	2	2	2	2	E _b Alto Cornet.	2	2	2	2	2
Violoncello.	..	1	1	2	2	2	2	2	B _b Tenor Cornet.	2	2	2	2	2
Double Bass.	1	1	1	2	2	2	2	2	B _b Baritone Tuba.	1	1	1	2	2
Flute.	1	1	1	1	1	1	2	2	E _b Tuba.	1	2	2	2	2
Clarionet.	2	2	2	2	2	2	2	2	B _b Bass.	..	1	1	1	2
Cornet.	1	1	2	2	2	2	2	2	E _b Piccolo.	..	..	1	1	1
Trombone.	1	1	1	1	1	2	2	2	E _b Clarionet.	..	..	1	2	2
French Horn.	..	2	2	2	2	2	2	2	B _b Clarionet.	..	..	2	2	2
Hautboy.	..	..	1	2	2	2	2	2						
Kettle Drum.	..	1	1	1	1	1	1	1						
Bassoon.	..	..	1	2	2	2	2	2						
Piccolo.	..	..	1	1	1	1	1	1						
Snare Drum.	..	..	..	..	..	1	1	1						
Base Drum.	..	..	..	..	..	..	1	1						
Tuba.	..	..	..	..	..	1	1	1						
Harp.	..	..	..	..	..	1	1	1						
Base Clarinet.	..	..	..	..	..	1	1	1						
Cor Anglais.	..	..	..	..	..	1	1	1						
Cymbals.	..	..	..	..	..	..	1	1						
Triangle.	..	..	..	..	..	..	1	1						
Tambourine.	..	..	..	..	..	..	1	1						

MUSICAL INSTRUMENTS.



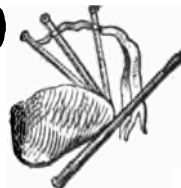
Accordion.



Zolian Harp.



Bassoon.



Bagpipe.



Castanet.



Huntsman's Bugle.



Clarion.



Clarinet.



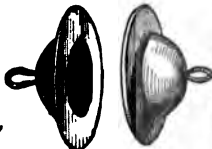
Flageolet.



Cornet a-piston.



Concertina.



Cymbals.



Drum.



Guitar.



Hautboy. Flute.



Harp.



French-horn.



Hunting-horn.



Hurdy-gurdy.



Kettle Drum.



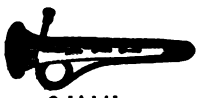
Lyre.



Lute.



Organ.



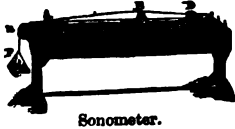
Ophicleide.



Pandean Pipes.



Serpent.

Sonometer.
A D, wire; B, bridge; F, weights.

Tam-tam.



Triangle.



Tambourine.



Trombone.



Trumpet.



Violin.



Bass-viol.

NAMES OF DIFFERENT FORMS OF MUSICAL COMPOSITION.

VOCAL.

SACRED.

- Anthem.** A composition in chorus and solo parts, set to scriptural words, and of moderate length.
Cantata. A short work in the form of an oratorio, with solos, duets, etc.
Carol. A song of praise, usually applied to a kind of songs sung at Christmas-time.
Chant. A short composition to which the Psalms or verses of irregular length are sung or recited.
Choral. A hymn or Psalm-tune of slow movement, used largely in Germany.
Dirge. A piece of solemn character, used chiefly on funeral occasions.
Doxology. A hymn or song of praise, used often at the close of religious services.
Introit. In modern use, a short anthem used at the beginning of religious services.
Mass. Portions of the Catholic service set to music, often of a varied and difficult character.
Motet. Differing little, in modern use, from the introit or anthem.
Oratorio. { A composition, the most extended of sacred forms. It was designed for voices and instruments, and intended to illustrate some scripture subject, unchanged or paraphrased.
Recitative. { A form of composition in which words are musically recited or declaimed. Used in Oratorio and Opera chiefly.
Requiem. A composition of considerable length, sung in honor of distinguished dead.
Vespers. The evening song in the Roman Catholic church.

SECULAR.

- Aria.** A song of various forms, often of difficult execution and capable of much musical expression.
Ballad. A brief story told in simple verse, and set to a short, familiar air.
Barcarole. A simple boat song, imitating the songs of the Venetian gondolier.
Canon. { A kind of perpetual fugue, in which the parts repeat the same tune or melody one after another, often at different pitch.
Catch. { A kind of canon in three or four parts, the words being so arranged that a different meaning is given by *catching* at them.
Cavatina. A song simpler in form than the aria.
Glee. { A composition in three or four parts, consisting of two or more contrasted movements, or interwoven melodies.
Madrigal. A composition of considerable difficulty, often in five or six parts.
Opera. { In *secular* music what the oratorio is in *sacred*. A secular drama. It consists of solos, recitatives, duets, trios, choruses, etc.
Operetta. In *secular* music what the cantata is in *sacred*. A short opera.
Serenade. A composition of a quiet, soothing character, for use at night in the open air.

INSTRUMENTAL.

- Chaconne.** A slow dance in $\frac{3}{4}$ time.
Concerto. { A composition to display the qualities of some particular instrument; as violin, violoncello, piano, etc. A short symphony.
Fantasia. A fancy of the composer, with little regard to form.
Fugue. Similar to the canon, though more elaborate.
Galop. A lively dance in $\frac{2}{4}$ time.
Gavotte. A dance, lively, yet dignified, and a favorite movement in sonatas in the 17th century.
Hornpipe. An English dance, named from the instrument on which it was played.
Impromptu. A piece played without previous thought or preparation.
Interlude. A piece either prepared or impromptu, played between the stanzas of a hymn, or acts of a drama.
Jig. A lively dance-tune in triple time, which may be danced by one or more dancers.
Mazurka. A Polish grotesque dance, the music being in $\frac{3}{8}$ or $\frac{3}{4}$ time.
Nocturne. A kind of instrumental serenade.
Overture. An instrumental piece, introductory to some special work; as, opera, etc.
Polka. A very popular dance, the music for which is in $\frac{2}{4}$ time.
Prelude. An introduction to a musical work, or performance.
Quadrille. A favorite dance, the music being in four movements.
Ronde. A composition in three movements, after the symphonic form.
Schottische. A slow Scotch dance of modern introduction, in $\frac{3}{4}$ time.
Sonata. A composition of the highest order for a single instrument, in three and sometimes four movements.
Symphony. { A composition for orchestra, of similar construction to the sonata, consisting generally of allegro, andante, scherzo or playful, and allegro movements.
Waltz. { A Bohemian dance in triple time. Compositions of a higher order take the same movement, but are
Valse. { not intended for the dance.
Voluntary. An organ solo played at any time during church service, and may be impromptu or selected.

CHAPTER III.

A BRIEF TREATISE ON HARMONY.

It is believed that a brief explanation of the use of the chords most frequently used in musical compositions might be profitably introduced here. By **Melody** is meant a succession of tones, produced by a single voice, arranged usually after some rhythmic plan, to produce a pleasing effect. By **Harmony** is meant the addition of one or more tones to each tone of a melody, and sung simultaneously with it, and so combined as also to produce a pleasing effect. **Three tones**, heard simultaneously, arranged in the order of **one, three and five** to each other, are called a **Triad**, or **Common Chord**. The tone on which the triad is formed, and from which it is named, is called its **Root**, or **Fundamental Tone**.

Triads are of three kinds, **Major**, **Minor**, and **Diminished**.

A **Major** triad consists of a tone and its major third and a major or perfect fifth. See *Statement 47*.

A **Minor** triad consists of a tone and its minor third and major fifth.

A **Diminished** triad consists of a tone and its minor third and minor fifth.

In writing music in four parts, or for four different voices, we repeat or double one of the tones of the triad, usually the **octave** to the **root**, though one of the others may be doubled.

The term **Common Chord**, with us, usually is used for **Triad**.

These chords are indicated and named in the scale below:

Ex. 1.

C Major. D Minor. E Minor. F Major. G Major. A Minor. B Diminished. C Major.

Tonic. Supertonic. Mediant. Subdominant. Dominant. Superdominant. Subtonic. Tonic.

Of course the same order occurs relatively in every major scale.

A major chord may be changed to a minor chord by changing its third, and to a diminished chord by changing its third and fifth, as above, in first measure.

The tones of the scale are distinguished in harmony by the names given above, under the names of the triads or chords.

It will be seen by referring to the above diagram that there are **three major** chords in the scale, the **Tonic**, **Subdominant**, and **Dominant** chords, and since these are used more frequently in harmony than any others, their use will be briefly explained here. These three chords contain all of the tones of the scale as the following diagram shows; and also that while the Subdominant and Dominant chords have each one tone belonging to the Tonic, they have none belonging to each other. This fact will be more **painfully** apparent as we proceed.

Observe also that each chord may have three **positions**; as, when **one** or **eight** is **highest**, it is in the **first** position; when **three** is **highest**, the **second** position; and when **five** is **highest**, the **third** position.

c	e	g	—	c
1	3	5		8
	f	a	—	c
	4	6		8
	g	b	—	d
	5	7		2

Ex. 2.

When the tones of a chord are represented **close** to each other, as at 1 above, it is called **close harmony**; and when **scattered**, as at 2, it is called **dispersed harmony**.

Let us now begin to make practical use of that about which we have been speaking, and in a familiar way, as between teacher and pupil. Let us take a line of some stanza and harmonize it, using one chord, being careful to keep **near shore**, or where we can understand what we are doing.

Take this line: "The soft winds creep along the sea;" and let us begin.

Ex. 3.

The soft winds creep a - long the sea.

Sing it, and state objections, if any. **Objection 1st.** The accent of the music does not agree with the accent of the words. The first word or syllable, being **unaccented**, should begin or end with an **unaccented** part of the measure, and therefore should begin with the **second** part of the measure; or, it might have a **long** tone, so that the **accented** syllable "soft" could begin with the first or accented part of the second measure. Now that the attention is directed to it, remember that the accent of words and music must correspond.

Objection 2d. Each part continues with the tone with which it begins, and is therefore monotonous, or does not **move**, or has no **motion**. To avoid this monotony, while we can use but **one chord**, we remember that a chord may be used in **different positions**, which will afford some relief.

Objection 3d. The harmony is too **close**, and needs **scattering** or **dispersing**.

Objection 4th. The Alto is written on the **Base** staff.

Noting carefully these **objections** and the **remedy**, let us try again. Compare the above exercises marked (2) and (3), and observe if the accent in (4) agrees with the accents of the words. From the last we may learn that we may have some latitude in selecting the kind of measure to use, when we wish to write music to poetry.

While all of the parts in (2), (3), and (4) have motion but the **Base**, let us see if we can relieve the monotony of that part.

In **Ex. 2** we have the Subdominant and Dominant chords mentioned as often used with the Tonic chord. Let us take the Dominant chord and use it with the Tonic, remembering the injunction to keep **near shore**. The pitches which compose the Dominant chord are **five, seven, and two** of any scale, or G, B, and D of the scale of C.

In the study of Harmony, the **movement or progression of the tones of one chord to those of another must be carefully observed**.

There are three forms of motion or progression—**Parallel, Contrary, and Oblique**.

Parallel motion is where two or more parts progress in the **same** direction, ascending or descending, and equidistant from each other.

Contrary motion is where the parts proceed in **opposite** directions.

Oblique motion is where one part remains **stationary**, while others move either in **parallel** or **contrary** motion.

Contrary motion is most effective, **Oblique** next, and **Parallel** the weakest. These three forms are illustrated below.

Ex. 4.

Example 4 illustrates three types of motion in a two-part setting (Soprano and Bass). The notation is in 2/4 time. The first section, labeled 'Parallel', shows both parts moving in the same direction (upward) by the same interval. The second section, labeled 'Contrary', shows the parts moving in opposite directions. The third section, labeled 'Oblique', shows one part moving while the other remains stationary.

With what has been said above, let us now proceed.

Ex. 5.

Example 5 shows a progression of chords in 2/4 time. The first section, labeled (1), contains six chords with notes a, b, c, d, e, and f. The second section, labeled (2), contains six chords with notes g, g, h, i, j, and k. The notation is in 2/4 time. The first section is labeled 'The soft winds sweep along the sea.'

The soft winds sweep along the sea.

After singing it, objection is made to the sound of the Base and Soprano, where they move from the Tonic to the Dominant chord and back again. By observation we discover that they move in **parallel** motion, and that the interval between the Base and Soprano at **a** is a **fifth**, and also at **b**, making thus what are called **consecutive fifths**, which are always to be avoided. The same occur at **c** and **d**, **d** and **e**, and **e** and **f**, between Base and Soprano. Before attempting to try again, perhaps we had better take the two chords and have several examples of using them in different positions, to make pleasant progressions in all parts.

Since the **fifth** in the **Tonic** chord is the **root** in the **Dominant** chord, and is the only tone belonging to both chords, it would be well for us in our first efforts to retain it in the **same** part, in

moving from one chord to the other. Observe above, at (2), that the three positions of C are taken, and the progressions indicated; study them carefully.

Observe also the progressions at *j*, *k*, and *l*, where the tone common to both chords is not retained in the same part.

Let us now take a full stanza and see what we can do.

Ex. 6.

The soft winds creep a - long the sea, The clouds flit slow - ly by, And
man - y leagues from land are we, Who watch the star - ry sky.....

For fear we may confine our thoughts too closely to the key of C, let us use these chords in an exercise in the key of G. The Tonic chord in the key of G consists of G, B, and D, or what was Dominant in the key of C; and the Dominant chord in the key of G consists of D, F#, and A. Of course, the same principles apply in the progression of chords in one key that apply in another, unless that, in some keys, some parts might move either **up** or **down**, to avoid being too low or **high**, which might in other keys move otherwise.

Ex. 7.

When the sil - ver moon-beams quiv - er, Soft - ly glides our lit - tle boat,
As up - on the tran - quill riv - er, Down the stream we i - dly float.

In the last chord above, the **fifth** is omitted, to avoid an awkward **melodic** progression in the Alto, though the **harmonic** progression would be correct to use D in the Alto. The **fifth** of a chord is sometimes omitted.

As our space will not allow an extended course in Harmony, and cannot therefore have many exercises illustrating the same point, we will next prepare an exercise using the Tonic and Subdominant chords.

Ex. 8.

Now the rain in tor - rents pours, And the dis - tant thun - der roars.

In choosing between the combination of the Tonic and Dominant, and Tonic and Subdominant, the former would probably be chosen as most satisfactory. The union of the three in one combination will be more satisfactory, and to that we will now proceed.

We have already learned somewhat of the progression of the Tonic to the Dominant and back, and the same of the Tonic and Subdominant, each of these chords having one tone in common with the Tonic, and thus affording a bond of union. The Subdominant and Dominant have no tone in common; and where there is so much unlikeness, there is often a lack of harmony, and need of greater caution in progressing. Let us see the danger.

Ex. 9.

(1) T S D T (2) S D T (3) S D T (4) S D T

In the progression from the Subdominant to the Dominant chords above, it will be observed that between the Alto and Soprano, or Base and Soprano, there are, what have already been spoken of as unpleasant and objectionable, **consecutive fifths**, and also between Base and Alto, **consecutive octaves**. The objection to consecutive octaves is not that they **sound unpleasantly**, since in music we frequently have **unison passages**, in which case there must be consecutive octaves between Soprano and Base, but because thereby the parts are reduced to **three** in sound, instead of **four**, and the harmony is weakened. Let us improve this progression at (2), (3), and (4) above, using the different positions of each chord. Now let us apply the three chords in a song.

Ex. 10.

Sing a mer-ry song to- geth- er! Make the mu- sic full and strong!

Hearts can ne'er be far a- sun- der, When the voi- ces join in song.

From the foregoing exercises it will be seen that it is quite possible to compose music consisting entirely of chords in their **direct** form, by which is meant, **having the root or fundamental tone of the chord in the Base**. Such progressions are often lacking in melody, especially in the Base, and, continued any great length of time, become wearisome and monotonous. Relief may be found by **inverting the chords**, by which is meant **taking or using some other tone in the Base than the root of the chord**.

As there are but **three** tones in the chord differing in pitch, so there can be but **two** inversions. When the Base has the **root** of the chord, the form is **direct**.

When the Base has the **third** of the chord, it is the **first** inversion.

When the Base has the **fifth** of the chord, it is the **second** inversion.

It is hoped the pupil will keep clearly in mind the distinction between the **position** of the chord, heretofore explained, and **inversion** of the chord, now explained and illustrated below.

Ex. 11.

TONIC.
Direct Form. 1st Inversion. 2d Inv.
3d Position. 1st Pos. 2d Pos.

SUBDOMINANT.
Direct. 1st Inv. 2d Inv.
3d Pos. 3d Pos. 1st Pos.

DOMINANT.
Direct. 1st Inv. 2d Inv.
1st Pos. 3d Pos. 2d Pos.

At *a*, *b*, and *c* above, we have the direct form and the two inversions of the Tonic chord; at *d*, *e*, and *f* the same forms of the Subdominant; and at *g*, *h*, and *i* the same forms of the Dominant chord. Observe that in each inversion there are no tones but what belong to the direct form of the chord.

So long as the chord was **direct**, it was easy to tell what it was by looking at the Base. Now it is more difficult, and makes it necessary to analyze the chord in order to determine. Formerly, the

inversions of the chord were indicated by certain figures placed **under the Base**, so that by looking at the Base and the figure, the form of the chord could be determined from or **through the Base**, from which, using the old English word **thorough** for **through**, we have the term **thorough Base**. The figure 6 is used for the **first** inversion, and the figures 4 and 3 for the **second** inversion. Space will not allow further explanation of their use.

Ex. 12.

Home of my child-hood, a-way in the wild-wood, Ten-der-ly sweet is thy name to me;
Pure are thy pleasures and bright are thy treasures, Beau-ti-ful home by the ev-er-green tree.

In using the Dominant chord, sometimes, instead of doubling the root of the chord, as, g, b, d, and g, the pitch f is taken, making the chord consist of g, b, d, and f. The relation of f to g being that of **seven** to one, this chord is called the chord of the **Dominant seventh**. It is frequently used, either direct or inverted, and is, in perhaps a majority of cases, the next to the last chord in a piece of music. Since the chord consists of four different tones, it will admit of three inversions, which, with the method of figuring each, are illustrated below, with the **Resolution**, which means, the chord to which this leads.

Ex. 13.

Dom. Dom. 7th. 1st Inv. 2d Inv. 3d Inv. Forms and resolutions of Dominant seventh chord.

The most **common** resolution of this chord is into the **Tonic** chord. The **third** of this chord should not be omitted, and the **seventh** should **resolve** or **move** to the next tone below. Use the song on the next page as a Morning song, but analyze it and observe the use of the chords.

MORNING HYMN.

Maestoso.

1. Give to our God im-mor-tal praise; Mer-cy and truth are all His ways;
 2. Give to the Lord of lords re-nown, The King of kings with glo-ry crown:
 3. He built the earth, He spread the sky, And fixed the star-ry lights on high:
 4. Through this vain world He guides our feet, And leads us to His heaven-ly seat:

Won-ders of grace to God be-long; Re-peat His mer-cies in your song.
 His mer-cies ev-er shall en-dure, When lords and kings are known no more.
 Won-ders of grace to God be-long; Re-peat His mer-cies in your song.
 His mer-cies ev-er shall en-dure, When this vain world shall be no more.

In the first and second lines the parts all sing the same tones, and therefore sing in **Unison**. Unison passages are not infrequent in music.

We have had under consideration, briefly, the three **major** chords in the scale, founded on **one**, **four**, and **five**, and named Tonic, Subdominant, and Dominant. There are **two** of the three **Minor** chords found in the scale which are quite frequently used, the one founded on **two**, or the Super-Tonic, and the one founded on **six**, or the Super-dominant, or, as it might be called, the relative minor chord. The latter is more frequently used than the former, and into it the Dominant seventh chord is frequently resolved.

The Super-tonic chord is often used as one of the closing chords of a musical phrase or section and usually **direct**, or in its **first** inversion.

Observe the use of each of these chords in the following exercise :

Ex. 14.

T S-D Sup-T Sup-D Sup-T T D T D T S-D Sup-T T T

The last two or three chords of a section or piece of music are called a **Cadence**. Cadences are of four kinds.

When the Tonic chord is preceded by the Dominant, it is called a **perfect**, or **Authentic** Cadence.

When the Tonic is preceded by the Subdominant chord, it is called a **Plagal** Cadence.

When the last chord is Dominant, preceded by the Tonic, it is called an **Imperfect**, or half Cadence.

When the Dominant chord is followed by some other chord than the Tonic, the Cadence is said to be **Interrupted**, false, or deceptive.

Ex. 15.

Perfect Authentic. Plagal. Imperfect. Interrupted, or Deceptive.

The foregoing limited and brief treatise of the more prominent chords in use in music, it is hoped will be of service to those thoughtful persons or pupils who desire to know something about the subject in a general way, and do not hope to give sufficient attention to the subject to make practical use of it. From the chords given here, with their various positions and inversions, together with the many not given, with their various combinations and progressions, one will not be slow to understand how extensive is the field, and how inexhaustible the supply of melodic and harmonic forms which it contains.

Connected with this subject is that of **Modulation** and **Transition**, brief mention of which will here be made. By **Modulation** is meant the passing out of the key in which a piece of music begins, into another key nearly or closely related to it; as, from the key of C to G; or, C to F, D to A; or, E-flat to A-flat, &c. It is customary to return again to the original key. Sing the following beautiful song by Weber, and notice how it modulates into the key of C in the second line, and back to F in the last line.

If it is a little **hard** in one or two places, **work** and **master** it.

HOME VIRTUES.

R. L. D.

JOHN RUDOLF WEBER (1823 —).

Moderato.

1. Fire-side, fire-side is a pre-cious word, Breathing sweetest com-fort hith-er,
 2. Friendship, friendship wakes the sleep-ing heart, Ev-ery trace of sor-row driv-ing,

m *mf* *p C.* *cres.*

3. Hop-ing, hop-ing keeps the fire-side bright, Gaz-es up-ward trust-ing, cheer-ful,
 4. Lov-ing, lov-ing comes from God a-bove, And my life with ro-ses bless-es,

Lest my life in dark-ness with - er, Ev - er in my spir - it heard, Ev - er
Like a ten - der flow - er thriv - ing, Moulding us with gen - tle art, Moulding

mf Sees no fu - ture dark and fear - ful, Sees a bet - ter home of light, Sees a
Strew - ing them with soft ca - res - es O'er the peace - ful home of love, O'er the

in my spir - it heard. Fire - side, fire - side is a pre - cious word.
us with gen - tle art. Friendship, friendship wakes the sleep - ing heart.

mf bet - ter home of light, Hop - ing, hop - ing keeps the fire - side bright.
peace - ful home of love. Lov - ing, lov - ing comes from God a - bove.

The majority of modulations are from one key to that which is a **fifth higher**, or **fourth lower**, as from C to G, G to D, B \flat to F, and F to C, as in the above song. In the beautiful May Song, by Ecker, which follows, note the modulation from C to G, which is a **fifth higher**; then back to C, and then to F, which is a **fourth higher**, or **fifth lower**, which is perhaps the next modulation in the frequency of its use.

THE MAY IS HERE!

R. L. D., from FRED. OFER.
SOLL. *Spiritoso*.

CARL ECKER (1815 —).
TUTTI.

mf The May is here! the May is here! More love - ly still her smiles ap - pear! The
p The May is here! the May is here! More love - ly still her smiles ap - pear! The

Key of G.

May is here! the May is here! More love-ly still her smiles ap-pear! The May is here!

May is here! the May is here! More love-ly still her smiles ap-pear! The May is here!

Key of C. **Key of F.**

1. No bough that is not bloom-ing seen, No spot that is not gleam-ing green, No flow-er
2. No breeze that does not fragrance bring, No bird that does not gal-ly sing Its prais-es
3. No cloud that not a bright-er blue Re- ceives from Heaven kind and true; No sun- beam
4. How can the heart go far a-stray, In all the glo- ry of the May? There's joy and

Key of C.

with its o- dor sweet That does not smile its God to meet, not smile its God to meet.
o- ver field and wood: Welcome, thou love-ly world of good, thou love-ly world of good.
that on shin- ing wing Does not a new-er vig- or bring, a new-er vig- or bring.
glad- ness ev'- ry-where, And blos-oms sweet per- fume the air, sweet blos-oms scent the air.

One more illustration of modulation will be given, in which it will be seen that there are two modulations by fourths, from D to G, and from G to C, and returning to the original key. Music of this character will require a little patience and perseverance to learn, but when well learned, it becomes "a thing of beauty," and, it might almost be added, "a joy forever."

The last one, by Braun, is to illustrate **Transition**, though it also illustrates **Modulation**.

By **Transition** is meant the passing abruptly, or suddenly, from one key to another key, remote from the one from which we pass.

In this song, the **modulation** is first into the key of G, and the **transition** from G into the key of E \flat .

The pupil is referred to the body of the book for other illustrations, hoping that what has here been briefly and imperfectly said, will induce pupils to examine more carefully the structure of what they sing.

SIGNS OF SPRING.

R. L. D. From GEORGE SHEURLIN.

AGATHON BILLETER (1834 —).

Allegretto.

1. I hear a bird a - wak - ing, While yet the wood is white and sere; The

2. And so I hear it call - ing— Up - on the win - dow sun - light glows—And

3. I look a - cross the mead - ows; The heart is full, the voi - ces ring, For

snow - bells now are quak - ing At hear - ing the voice of spring so near; The

from my soul is fall - ing A weight of.... gloom as win - ter goes; And

break - ing from the shad - ows The vi - o - let meets the kiss of spring; For

snow - bells now are quak - ing At hear - ing the voice of spring so near; The

from my soul is fall - ing A weight of.... gloom as win - ter goes; And

break - ing from the shad - ows The vi - o - let meets the kiss of spring; For

snow - bells now are quak - ing, The snow - bells now are quak - ing At hear - ing the voice of

string. e cres. *f* *p* *a tempo.*

from my soul is fall - ing, And from my soul is fall - ing A weight of... gloom as

break - ing from the shad - ows, For break - ing from the shad - ows The vi - o - let meets the

D.

spring so near, At hear-ing the voice of spring so near, The voice of spring so near,
 win-ter goes, A weight of... gloom as win-ter goes, Of gloom as win-ter goes,
 kiss of spring, The vi-o-let meets the kiss of spring, It meets the kiss of spring.

ALONE.

E. R. L., from CARL TENNER.

ALBERT BRAUN (1812 —).

Moderato.

1. So tran-qui beams the moon on me, So calm-ly flows the Rhine; The fish-er-boy stands
 2. The boy by love is kept a-wake, The stream flows calmly on; He sends a tear-drop

in his boat, There all by him-self to pine. I at the dis-taff sad-ly sit, In
 af-ter her, That she is not... a-lone! In oot-tage where the maid-en dwells They

cheer-less room to moan; The wheel, it will not hum for me, Thus all by my-self a-
 both stand list'ning still; Who knows if she the boy did mean, Who loves but her... so

lone. Wert thou with me, were I with thee, Dear boy I call my own, You'd
 well? Wert thou with me, were I with thee, Dear maid I call my own, You'd
 stand not there, I'd sit not here, Thus all by my-self a - lone! lone!
 stand not there, I'd sigh not here, Thus all by my-self a - lone! lone!

CHAPTER IV.

BRIEF MUSICAL BIOGRAPHIES.

A BRIEF biographical sketch of several of the great composers is given here as a matter of interest to those who may not have the time or disposition for more extended reading. It is also hoped that because of some acquaintance with such of their works as are found in this work, a desire may be created to know more of their lives and their works. They will be mentioned in the order of their birth.

George Frederic Handel was born in Halle, in the duchy of Magdeburg in Lower Saxony, on the 24th of February, 1684 or 1685, there being some conflict of authority as to which year. He was the son of a surgeon, who desired him to study law. His passion for music predominated, and he was placed under the instruction of Zachau, an organist, and at nine years of age officiated at the organ, and began the study and practice of composition. In 1704 his first opera, "Almira," was performed; and the second, "Nero," in 1705. From 1708 to 1710 he visited Italy and Venice. He returned to Germany early in 1710, and late in that year went to London, where he spent the chief part of his life. He was a voluminous composer, composing a large number of operas, cantatas, sonatas, oratorios, etc.

His oratorio, the "Messiah," is his masterpiece, and is performed far and near by such musical societies as desire to study the highest order of music. He died April 13, 1759, and his remains are deposited among the noted ones in Westminster Abbey, London.

John Sebastian Bach was born at Eisenach, March 21, 1685. He was of a musical family, there being many of that name of some eminence as musicians and composers. He was especially eminent as an organist and composer of organ music. In *fugue* music he stands at the head, many

of his fugues being so intricate as to be performed only by organists of superior ability. His vocal compositions partake somewhat of this order, and are not very much used. He died at Leipsic, July 30, 1750.

Francis Joseph Haydn (pronounced Hyden) was born at Rohrau, about 45 miles from Vienna, March 31, 1732. His father was a wheelwright and parish sexton. In humble circumstances, and often in penury and want, he struggled to obtain a knowledge of his chosen art, singing soprano in a parish choir until his voice broke at the late age of nineteen years. Before him, it is said, no one had an idea of an orchestra of eighteen different instruments, so that in the direction of music for orchestral instruments he established a new order of things. He composed 527 instrumental compositions.

In 1790 he visited London, and again in 1794, after which he returned to Austria to remain. In London he became acquainted and delighted with Handel's music, and in 1795 began his oratorio, the "Creation," on which he worked two years, and of which he said, "I am long about it, for I wish it to last long." Two years later he composed the oratorio, the "Four Seasons." The "Creation" ranks with the "Messiah" as a masterpiece. He died May 31, 1809, at Gumpendorf.

Johann Chrysostomus Wolfgang Gottlieb Mozart (Mo-tsart) was born at Salzburg, January 27, 1756. His father was a musician and teacher, and gave lessons on the violin and harpsichord. When *three* years of age his delight was to find thirds on the harpsichord; at *four* he could play several minuets and other pieces on the harpsichord; at *five* he began to compose some trifling pieces. At six years the family removed to Munich, where he soon learned to play the violin. Of his remarkable musical talent, for which he was greatly admired and praised, he seemed neither forward nor vain. At *seven*, the family removed to Paris, and at *eight* to London, where he composed six sonatas.

At *ten*, he returned to Salzburg, where he studied composition, taking as models Handel, Bach, and Hasse. A sister, four years older than himself, was a fine performer on the harpsichord, and together they performed in public in the principal cities. At thirteen they went to Italy. At Rome he heard Allegri's Miserere in the Sistine chapel, which so impressed him as to lead him thereafter to adopt a more serious style in composition.

At fifteen, while in Italy, he composed his first opera, "Mithridate." He was married at twenty-six, and soon after went to Vienna, where he remained in the service of the emperor at the nominal salary of 800 florins. When asked what he received, he wrote, "Too much for what I have done; too little for what I might have done." Haydn and Mozart had each great respect for the ability of the other, but Mozart esteemed Handel most of all, and says of him, "He understands better than all of us how to produce a grand effect." His masterpieces are the operas, "Magic Flute," "Clemenza di Tito," "Don Giovanni," and his "Requiem," which was written for one who desired it to commemorate the death of a dear friend in a solemn yearly service, but it proved to be the funeral hymn of the great composer, who finished it a few days before his death, December 5, 1792.

Louis Van Beethoven (Bay-tó-ven) was born December 17, 1770, at Bonn, on the Rhine. His father was a tenor singer, and Louis a stubborn, impatient boy, who had to be driven to the piano, though loving music in his own way.

In his fifteenth year he was appointed organist to the Elector of Cologne. At twenty-two he went to Vienna to receive instruction from Haydn. He was never married. At thirty he had composed two symphonies, over twenty sonatas, trios, etc. He composed but one oratorio, "Mount of Olives," and one opera, "Fidelio."

His was a sensitive nature, and being afflicted with deafness, he secluded himself from society. In a letter to his brother, he says, "It is not possible for me to say to people, 'speak louder, bawl, for I am deaf.' Almost alone in the world, I dare not venture into society more than absolute necessity requires." His devotion to his art, in which he was often unconscious of what was passing, or even his own wants, led him into many peculiarities and eccentricities. On one occasion it is said that he went to an inn, and seating himself by the table became buried in thought. After some time, he arose and asked for his indebtedness, forgetting that he had ordered nothing.

In the latter years of his life his deafness became almost total, and with failure of health, anxiety about subsistence, intrigues of enemies, etc., he became greatly depressed. His greatest works are his nine Symphonies, which have never been superseded nor equalled. In the ninth and last symphony, having exhausted orchestral effects, it occurred to him to introduce a chorus of voices, in which he used Schiller's "Hymn to Joy." He says, "The secret of all true art lies, after all, in the *moral*." He died March 26, 1827, in Vienna, where he had spent the greater part of his life.

Felix Mendelssohn Bartholdy was born in Hamburg, Feb. 3, 1808. He was the son of a rich merchant and banker, and his mother being of the Bartholdy family, out of regard to her, the name Bartholdy was added to his. He early became a convert to the Christian faith, and entered the Lutheran church in Berlin. The distinguished German author, Goethe, was among the first noted ones to interest himself in his remarkable genius. At six, he exhibited marked skill upon the piano; at eight, could play Bach's intricate fugues; and at nine, gave his first concert in Berlin, and at ten, his first in Paris. He then began composing for the piano, violin, viola, and violoncello, and several of the quartettes, written before he was fifteen, still rank among classical works.

His overture to "Midsummer Night's Dream" was composed in 1826, and now, as then, is greatly admired. His first opera was given in 1827, and was unsuccessful. In 1835 he went from Berlin to Leipsic, to direct the famous Gewandhaus concerts. His oratorio, "St. Paul," was first performed at Leipsic and Düsseldorf, and in 1837, under his own direction, at the Birmingham Festival in England. His oratorio, "Elijah," was written for this festival, where it was first performed, Aug. 26, 1846. He was nine years in composing it. His "Songs without Words," for the piano, are gems of beauty and expression, and are unequalled. His life was free from the trials and struggles of some of the masters who preceded him, and his beauty of character gained for him as much regard as his genius.

He died at Leipsic, November 2, 1847.

NOTE.—The six composers mentioned, unquestionably stand at the head of all musical composers, past or present. There are, however, several who have contributed largely of *songs for the people*, whose names are deserving of mention here.

Hans Georg Nageli was born in Zurich, in 1768, where in 1792 he began to publish a choice collection from the classical masters. He also composed many songs which became popular, among which his "Life let us cherish" is everywhere known. Of this Gerber says, "How happy must a composer feel, could he enjoy during his life even a thousandth part of the harmless pleasure imparted to his fellow-creatures by this one song." Speaking further of his songs, he says, "If there were in every town but three or four amateurs of both sexes who could sing them correctly, how many a happy hour and pleasant evening might be spent." His songs have been widely used in this and other countries; many of them having been introduced into this country by Dr. Lowell Mason in his school song books. He died in Zurich, Dec. 26, 1836.

Franz Schubert was born near Vienna, Jan. 31, 1797.

At the age of eleven, having a fine voice, he was chosen as one of the boy-singers in the Court Chapel. He tried his hand at all forms of musical composition, but excelled in ballads and songs, in which he is hardly equalled. Among the more popular may be mentioned, "Erl King," "Serenade," "Last Greeting," "Post Horn," "Ave Maria," "Wanderer," etc. He died Nov. 19, 1828, and was buried near the grave of Beethoven in Währing, a suburb of Vienna.

Frederic Silcher, born in 1789, composed a large number of people's songs, and also made the first published collection of German Airs or Volkslieder.

Franz Abt, born in 1819, at Eilenburg, though still living, should be mentioned as one who has done much in the direction of Part Songs, of a moderately difficult character, for the people, many of them of great beauty, and should have a place in every collection of music, that they may become as "household words."

Mention might be made of Robert Schumann, Spohr, Rinck, Rossini, von Weber, Wagner, Gluck, Cherubini, and others, but space will not permit.

In a work of this educational character, however, mention should be made of one who would not rank, from a critical standpoint, with those mentioned above, as a composer, yet, who has doubtless done more than any one man, by his early gratuitous instructions to the young, and in the Boston schools, beginning in 1830, by his simple sacred and secular songs, composed and arranged from the German, and by his long-continued labors to elevate the standard of musical instruction throughout the land, to bring us as a nation up to our present musical status in appreciation and culture. The above statement would be recognized by the very many who have been permitted to enjoy his instruction, as referring to Dr. LOWELL MASON, who was born in Medfield, Mass., Jan. 8, 1792, and died in Orange, N. J., Aug. 11, 1872.

He rests from his labors, but the influence of them will never cease.

CHAPTER V.

An excellent occasional practice in Schools and Classes is to sing a Solfeggio or Song in unison. There are given here several Solfeggios in one, two, and three parts, and several Solos from Oratorios, which it is hoped will be useful.

No. 1. Base or Alto.



No. 2. Soprano or Tenor.

KUCKEN.



No. 3. Base or Alto.



No. 4. Soprano or Tenor.

T. COOKE.





No. 5. Base or Alto.



No. 6. Soprano or Tenor.

From OTTO.



No. 7. Base or Alto.



No. 9. Soprano or Tenor.

BEETHOVEN.



No. 9. Base or Alto.



No. 10.

From CONCORD.



SOLFEGGIOS.

37

No. 11. Soprano and Tenor may sing the upper part, and Alto and Base the lower.

MENDELSSOHN.

Fina. pp

D. S.

No. 12.

From CONCORD.

No. 13.

From RHIGINI.



SOLFEGGIOS.

39



BUT THE LORD IS MINDFUL OF HIS OWN.

FROM MENDELSSOHN'S "ST. PAUL."

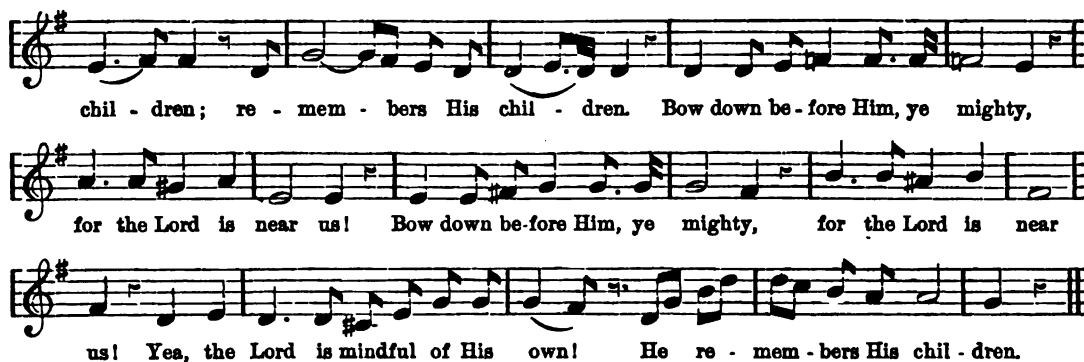
ALTO SOLO.



But the Lord is mind-ful of His own; He re - mem - bers His chil -



dren; But the Lord is mind-ful of His own; The Lord re - mem - bers His



chil - dren; re - mem - bers His chil - dren. Bow down be - fore Him, ye mighty,
for the Lord is near us! Bow down be - fore Him, ye mighty, for the Lord is near
us! Yea, the Lord is mindful of His own! He re - mem - bers His chil - dren.

COME UNTO HIM. FROM HANDEL'S "MESSIAH."

SOPRANO SOLO.



Come un - to.... Him, all ye that la - - bor, Come un - to
Him, ye that are heav - y la - den, and He will give you rest; Come
un - to.... Him, all ye that la - - bor, Come un - to Him, ye
that are heavy la - den, and He will give you rest. Take his yoke up - on you, and
learn of Him, for He.... is ... meek and low - ly of heart, and
ye shall find rest, and ye shall find rest un - to your souls. rest un - to your souls.

BUT WHO MAY ABIDE. FROM HANDEL'S "MESSIAH."

BASE SOLO.



But who may a - bide the day of His com - ing, and who shall stand when
He ap - pear - eth? Who shall stand when He ap - pear - eth? But who may a -



bide, but who may a - bide the day of His com - ing, and who shall stand when
He ap - - pear - eth? and who shall stand when He ap - pear - - - -
- - - - - eth? when He ap - pear - eth?

HE WAS DESPISED.

From HANDEL'S "MESSIAH."

ALTO SOLO.



He was de - spis - ed, de - spis - ed, and re - ject - ed, re - ject - ed of men,
a man of sor - - - - - rows, a man of sor - - - - - rows, and ac -
quainted with grief,..... a man of sor - rows, and ac - quaint - ed with
grief. He was de - spis - ed, re - ject - ed, He was de -
spis - ed, and re - ject - ed of men, a man of sor - rows, and ac - quaint - ed with
grief,..... a man of sorrows, and ac - quaint - ed with grief. He was de - spis - ed,
re - ject - ed, a man of sor - rows and ac - quaint - ed with
grief, and ac - quaint - ed with grief, a man of sor - rows, and ac - quaint - ed with grief.

CHAPTER VI.

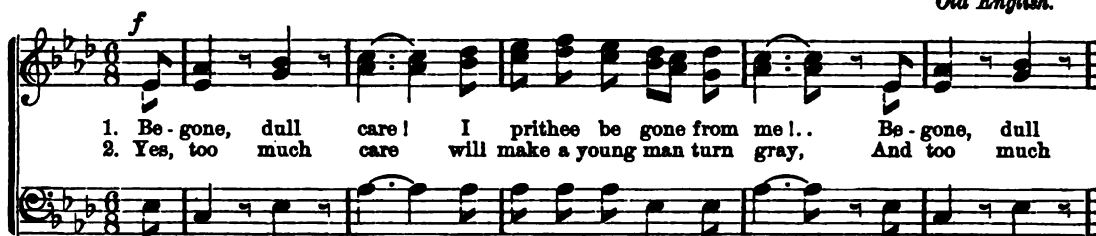
CONSISTING OF MUSIC IN ONE, TWO, AND THREE PARTS.

ARRANGED FOR SOPRANO, ALTO, AND BASE.

BEGONE, DULL CARE.

Old English.

f



1. Be-gone, dull care! I prithee be gone from me!.. Be-gone, dull
2. Yes, too much care will make a young man turn gray, And too much

p



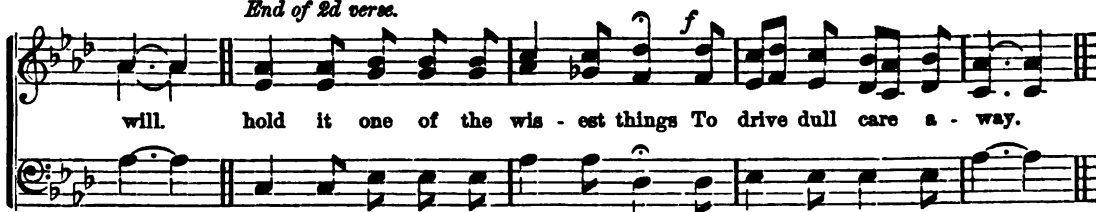
care! you and I shall nev-er a-gree. Long time thou hast been tarry-ing here, And
care will.. turn an old man to clay. My wife shall dance, and I will sing, So



fain thou wouldst me kill,.. But in faith, dull care! thou nev-er shalt have thy
mer-ri-ly pass the day,.. For I [*Omit.*]

End of 2d verse.

f



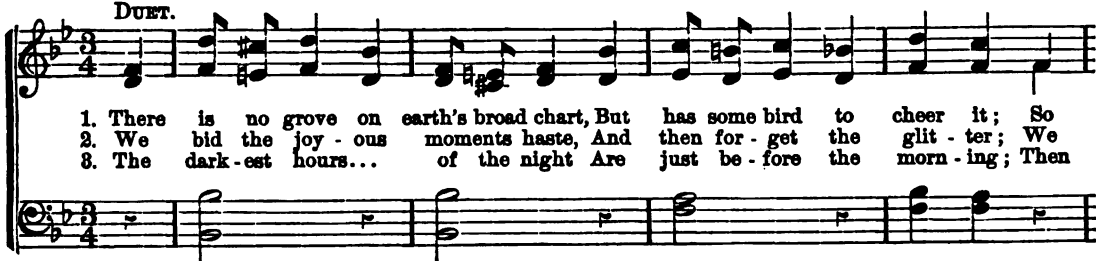
will hold it one of the wis-est things To drive dull care a-way.

NOTE THE BRIGHT HOURS ONLY.

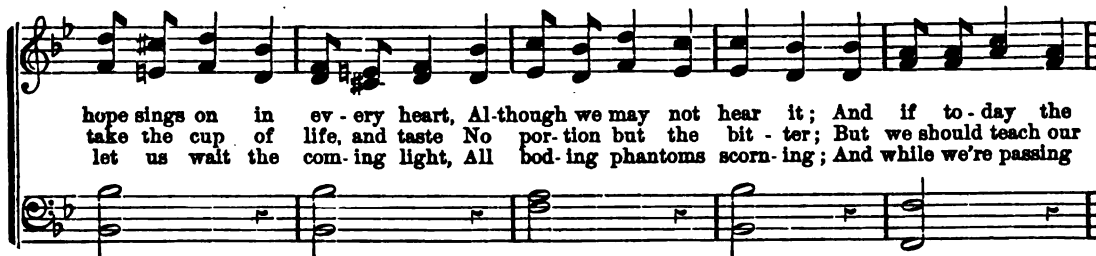
43

G. B. L.

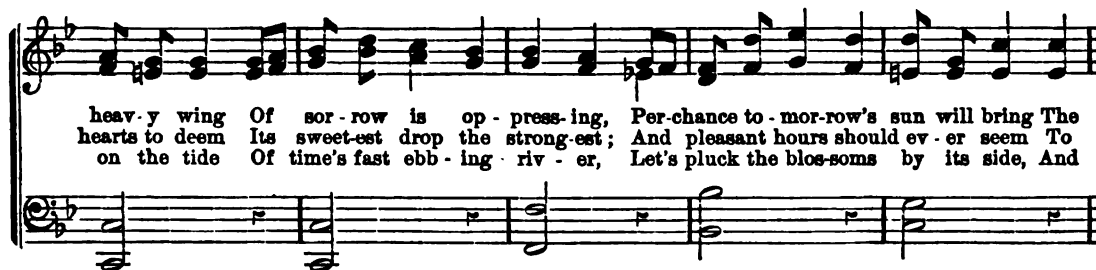
DUET.



1. There is no grove on earth's broad chart, But has some bird to cheer it; So
 2. We bid the joy - ous moments haste, And then for - get the glit - ter; We
 3. The dark - est hours... of the night Are just be - fore the morn - ing; Then

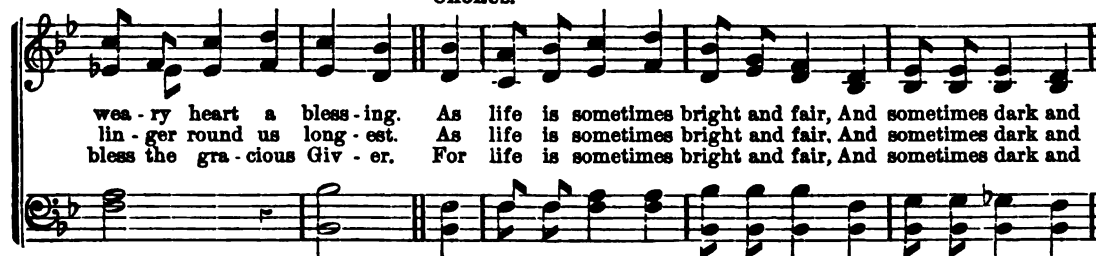


hope sings on in ev - ery heart, Al - though we may not hear it; And if to - day the
 take the cup of life, and taste No por - tion but the bit - ter; But we should teach our
 let us wait the com - ing light, All bod - ing phantoms scorn - ing; And while we're passing

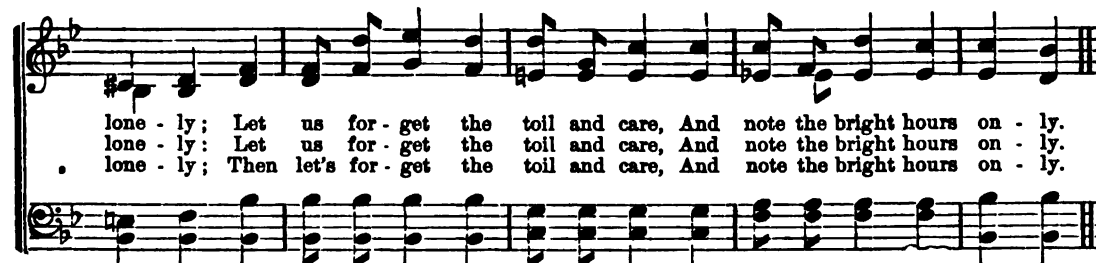


heavy wing Of sor - row is op - press - ing, Per - chance to - mor - row's sun will bring The
 hearts to deem Its sweet - est drop the strong - est; And pleasant hours should ev - er seem To
 on the tide Of time's fast ebb - ing - riv - er, Let's pluck the blos - soms by its side, And

CHORUS.



wea - ry heart a bless - ing. As life is sometimes bright and fair, And sometimes dark and
 lin - ger round us long - est. As life is sometimes bright and fair, And sometimes dark and
 bless the gra - cious Giv - er. For life is sometimes bright and fair, And sometimes dark and



lone - ly; Let us for - get the toil and care, And note the bright hours on - ly.
 lone - ly; Let us for - get the toil and care, And note the bright hours on - ly.
 lone - ly; Then let's for - get the toil and care, And note the bright hours on - ly.

MUSIC ON THE WAVES.

CHAS. W. GLOVER.

1. The winds soft - ly sigh in their mys - ti - cal caves, And the moon gilds the

slum - ber - ing seas,.... The sound of sweet mu - sic comes o - ver the waves Like a

spir - it - voice borne on the breeze.... Faint - ly and low, * soft - ly and
Faint - ly and low,

slow, Heard o'er the waves as they rip - ple and flow; Faint - ly and low,
soft - ly is heard

After D. C. pass to Alto Solo. **SOPRANO SOLO.**

soft - ly and slow, Heard o'er the waves as they rip - ple and flow. 2. Is it the

song of the si - lens that keep Re - vel be - low in their home of the

deep? Or from yⁿ dis - tant ship, far, far o'er the foam The voice of the

D. C. ALTO SOLO.

ab - sent ones sing - ing of home? No! 'tis but fan - cy that gives to the

breeze The mu - sic that steals through the mur - mur - ing seas: The sweet song that

D. C. to Soprano Solo.

sounds when the stars shine a - bove, When na - ture is mu - sic, and mu - sic is love.

THE EVENING BELL.

Translated for this work by MISS SALLIE BARBOUR.

From the German.

Moderato. p

1. Up - on a qui - et val - ley I gaze, so broad and deep, For here my heart is
 2. The eve - ning bell is peal - ing With sol - emn tone and slow, It wakes the deep - est

joy - ous, And grief is put to sleep, And grief is put to sleep. The eve - ning bell is
 feel - ing, Tho' sad, my heart can know, Tho' sad, my heart can know. My youthful days re -

ring - ing, And thro' the qui - et dell, Its plain - tive tones re - sounding, Of peace and plen - ty
 call - ing, With man - y joys gone by; My au - tumn leaves are fall - ing, With longing grief I

tell,.... Of love so pure and ho - ly, No more I hear it sing,.... But
 sigh;.... And when my life's de - part - ing, O let thy mu - sic swell... Thro'

in my heart so lone - ly Its echo - ing ac - cents ring, Its echo - ing ac - cents ring.
 all this qui - et val - ley, And toll my last fare - well, And toll my last fare - well.

THE OCEAN.

47

(STUDY FOR THE BASE.)

W. H. C.

Moderato.

How gen-tle, how gen-tle the wa-ter's mo-tion, How si-lent,

How gen - tle the wa - ter's mo - - - tion, How si - lent the

how si-lent the sil-ver sea! The moonbeam, the moonbeam sleeps on the

sil - ver sea!..... The moon - beam sleeps on the o - - -

o - cean, How calm-ly, how calm-ly and peaceful - ly! My bark, on the

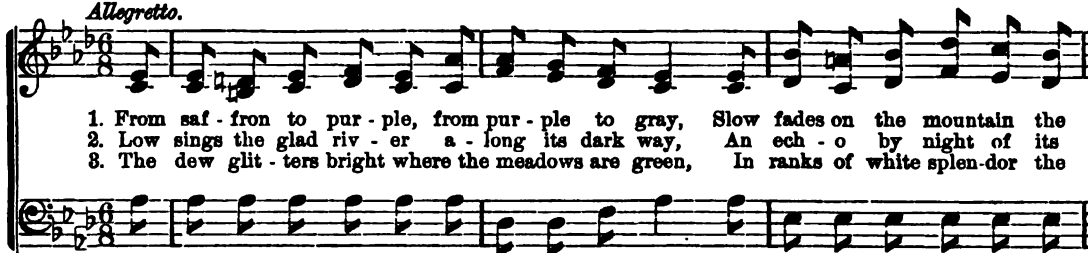
cean, How calm - ly and peace - ful - ly!.....

mir - ror glid - ing, Seems borne by spir - its a - long,..... Or in

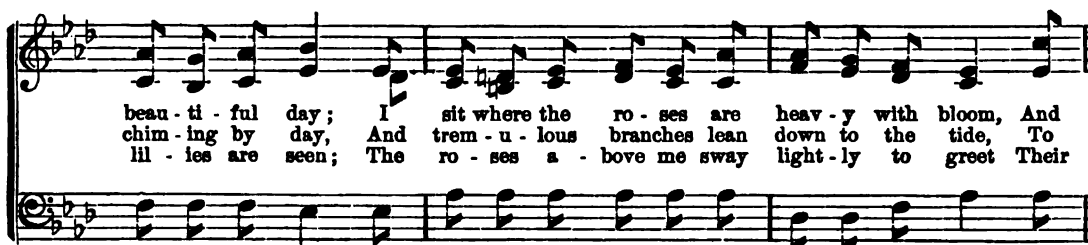
closed lips.)

trem - u - lous still - ness rid - ing, Deep fixed by the si - ren's song..

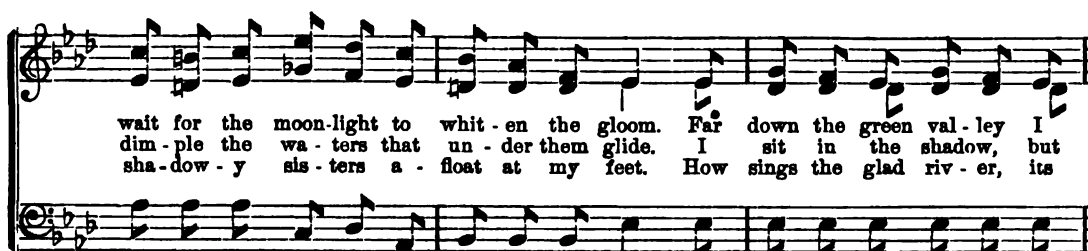
A SUMMER PICTURE.

Allegretto.


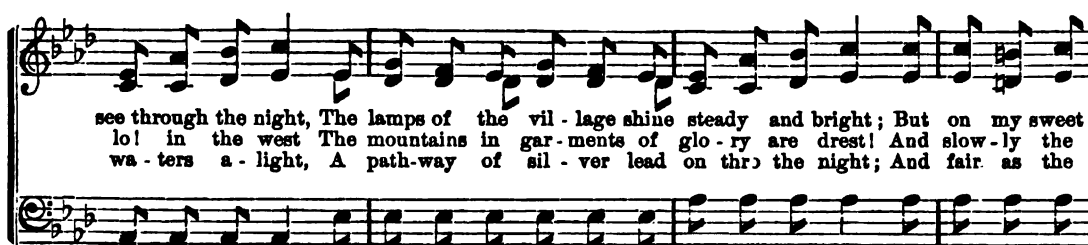
1. From saf - fron to pur - ple, from pur - ple to gray, Slow fades on the mountain the
 2. Low sings the glad riv - er a - long its dark way, An ech - o by night of its
 3. The dew glit - ters bright where the meadows are green, In ranks of white splen - dor the



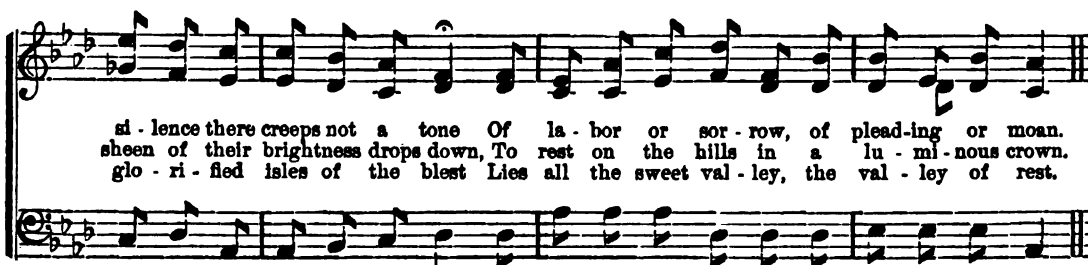
beau - ti - ful day; I sit where the ro - ses are heav - y with bloom, And
 chim - ing by day, And trem - u - lous branches lean down to the tide, To
 lil - ies are seen; The ro - ses a - bove me sway light - ly to greet Their



wait for the moon - light to whit - en the gloom. Far down the green val - ley I
 dim - ple the wa - ters that un - der them glide. I sit in the shadow, but
 sha - dow - y sis - ters a - float at my feet. How sings the glad riv - er, its



see through the night, The lamps of the vil - lage shine steady and bright; But on my sweet
 lo! in the west The mountains in gar - ments of glo - ry are drest! And slow - ly the
 wa - ters a - light, A path - way of sil - ver lead on thro' the night; And fair as the



si - lence there creeps not a tone Of la - bor or sor - row, of plead - ing or moan.
 sheen of their brightness drops down, To rest on the hills in a lu - mi - nous crown.
 glo - ri - fied isles of the blest Lies all the sweet val - ley, the val - ley of rest.

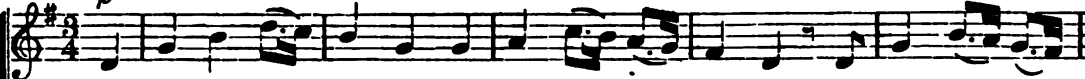
THE SUN SMILES IN BEAUTY.

49

Moderato.


Welsh Air—"The Ash Grove."

p



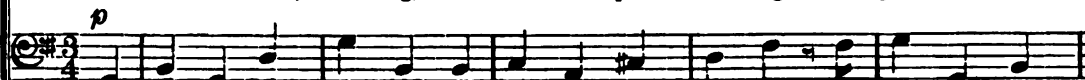
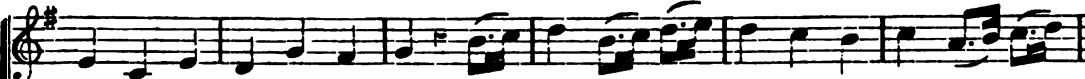
1. The sun smiles in beau - ty; O'er moun - tain and riv - er The leaves faint - ly

p

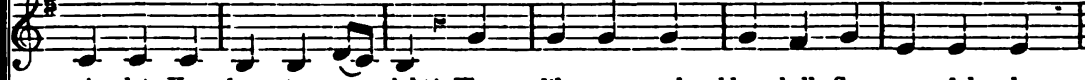


2. The white haw-thorn, bloom-ing, The meadows per - fum - ing, The prim - rose and


p

quiv - er In morn - ing's soft breeze; Where stream - lets me - an - der, I care - less - ly



vio - let, How dear to my sight! The lil - y and blue - bell, So grace - ful - ly



rall.



wan - der, And list to the song - birds And wild humming bees. Oh! I am not

rall.



drooping, The hedge - rose and wood - bine, How fra - grant and bright! 'Mid these, from the

rall.




lone - ly, With au - tumn com - mun - ing: I love the rich blos - soms, The tall, waving trees.



cold world, From turmoil re - treat - ing, The heart, then, is beat - ing With purest de - light.



OLD FRIENDS AND OLD TIMES.

J. R. THOMAS. *By permission of Messrs. BRAINARD & SONS.*

1. Think - ing of old times, Hopes ne'er to be, Speak - ing of old friends
 2. O, 'mid the old friends I no more see, Is there a kind thought

SOLO.

Far o'er the sea; Dis - tance can change not Dear ones like
 Ev - er for me? If there's but one hope, One wish, though

you, For - - tune es - trange not Hearts that are
 vain, If there's but one sigh, I'll not com -

DUET.

true:..... Thus in the twi - light Fond thoughts will stray,
 plain:..... Thus in the twi - light Tears oft will stray,

CHORUS.

Back to the old homes, Homes far a - way! Homes far a -
 Think - ing of old friends, Friends far a - way! Friends far a -

way, Far, far a - way, Homes far a - way, Far, far a - way.
 way, Far, far a - way, Friends far a - way, Far, far a - way.

Far a - way, Far a - way,

DREAM ON.

(In singing, the Tenor may be omitted.)

From the German.

Allegretto. p *cresc.*

1. Dream on, young heart, of com - ing bliss The fu - ture has in store! Of

fair - er scenes and bright - er joys Than thou hast known be - fore!....

dim. *p rall.* *pp*

Then dream.. on, dream on, dream on,.... dream on....

2 To Hope's enchanting voice give ear,
 To her thy lot resign;
 What, though the scenes thy fancy paints
 May never all be thine!
 Then dream on, dream on.

3 Or when the clouds grow dark above,
 And dangers dread proclaim;
 Still listen to the song of Hope,
 And trust it all the same.
 Then dream on, dream on.

4 Dream on amid life's toils and cares,
 Whatever they may be!
 'Twill make the burden lighter seem
 That falleth here to thee.
 Then dream on, dream on.

5 But dream of joy, and not of woe,
 Thou'lt have enough of grief;
 Dream on of blessedness in store,
 'Twill give thy heart relief.
 Then dream on, dream on.

WANDERING IN THE MAY-TIME.

Arranged from C. W. GLOVER.

Allegretto.

Wand'ring in the May-time, Sweet it is to rove, Just be-fore the hay-time,
Wan-d'ring in the sweet May-time, Just be-fore the

Thro' the leaf-y grove, Where the grass is bend-ing Wavelike in the breeze, And the white thorns
glad hay-time, Where the grass bends in the breeze, And the

After D. C. pass to Alto Solo.

send-ing Per-fume from the trees; And the white thorns send-ing Perfume from the trees.
thorn sends Per-fume from the trees; And the thorn sends Perfume from the trees.

SOPRANO SOLO.

Spring, she is a maid-en Wait-ing to be wooed, Hid-ing, blossom-lad-en,

In her sol-i-tude;... Coy she is and meek-er Than the summer fair;

WANDERING IN THE MAY-TIME.

53

But for those who seek her, Gifts she has more rare; But for those who seek her,

D. C. *ALTO SOLO.*

Gifts she has more rare. Yes, her sweets will ri-fle All her brightest flowers,

Of her wealth a tri-fle, . They shall soon be ours; Where the birds are sing-ing

rallent.

Wel-come to the May; Where the flowers are springing, There we'll be to-day.....

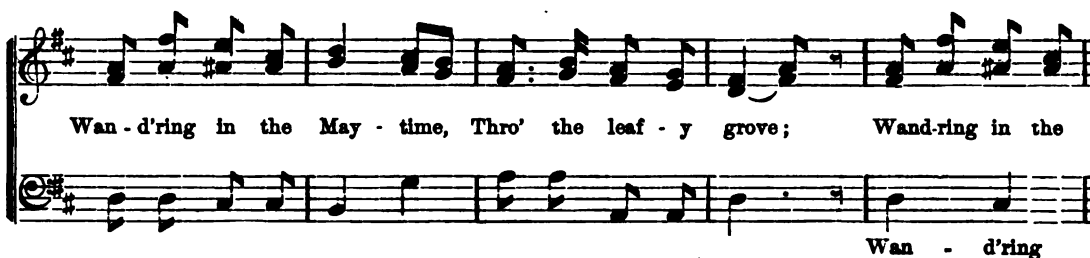
a tempo primo.

Just be-fore the hay-time Birds be-gin to sing. Wand'ring in the May-time,
Just be-fore the glad May-time, Wan-d'ring in the

WANDERING IN THE MAY-TIME



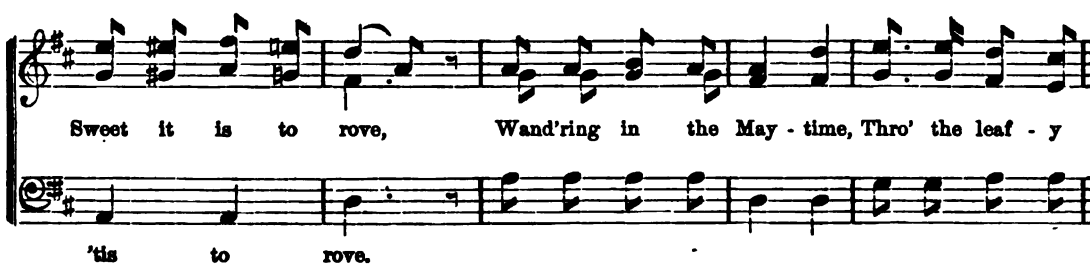
Wel - come in the spring, Just be - fore the hay - time, Sweet it is to rove,
Sweet May - time.



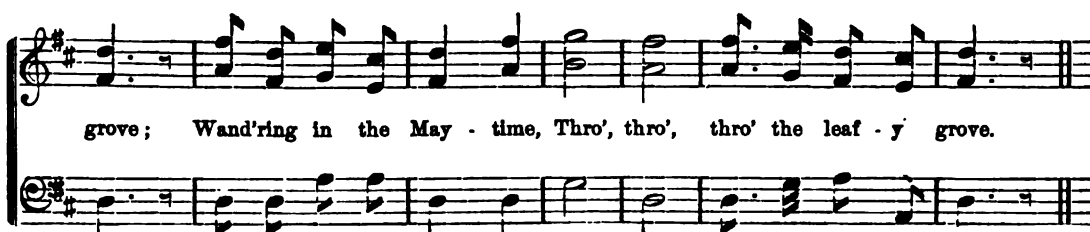
Wan - d'ring in the May - time, Thro' the leaf - y grove; Wand - ring in the
Wan - d'ring



May - time, Thro' the leaf - y grove; Just be - fore the hay - time,
thro' the leaf - y grove, Sweet in hay - time



Sweet it is to rove, Wand'ring in the May - time, Thro' the leaf - y
'tis to rove.



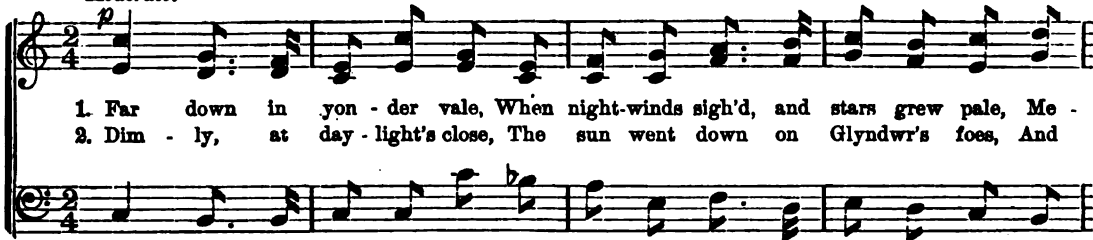
grove; Wand'ring in the May - time, Thro', thro', thro' the leaf - y grove.

FAR DOWN IN YONDER VALE.

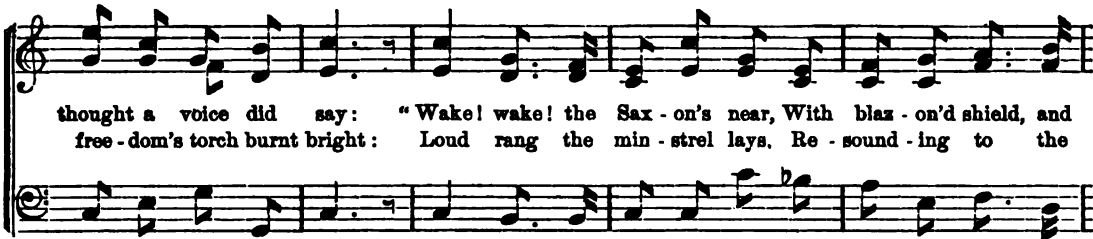
55

Moderato.

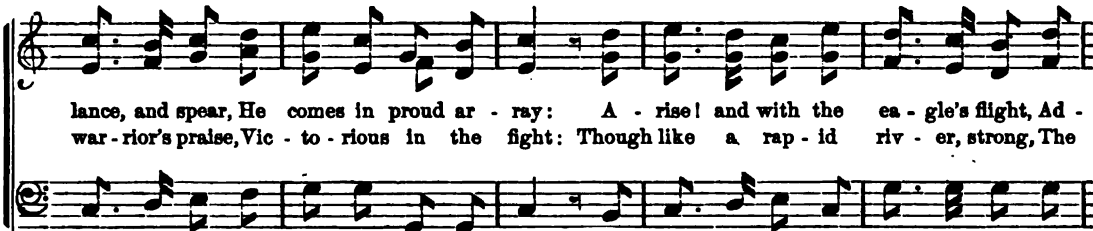
Welsh Air—"The Rising of the Lark."



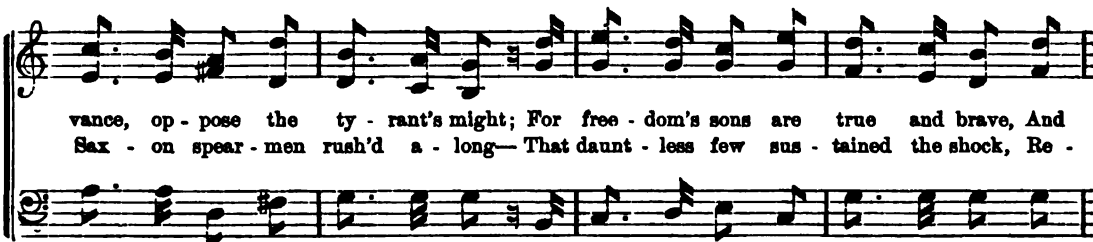
1. Far down in yon - der vale, When night-winds sigh'd, and stars grew pale, Me -
2. Dim - ly, at day - light's close, The sun went down on Glyndwr's foes, And



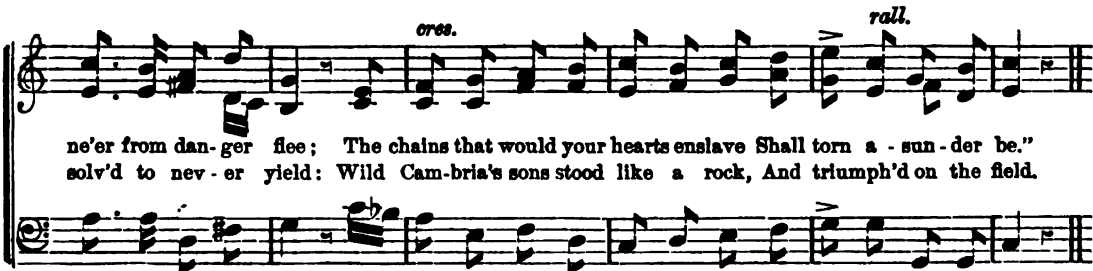
thought a voice did say: "Wake! wake! the Sax - on's near, With blaz - on'd shield, and
free - dom's torch burnt bright: Loud rang the min - strel lays, Re - sound - ing to the



lance, and spear, He comes in proud ar - ray: A - rise! and with the ea - gle's flight, Ad -
war - rior's praise, Vic - to - rious in the fight: Though like a rap - id riv - er, strong, The



vance, op - pose the ty - rant's might; For free - dom's sons are true and brave, And
Sax - on spear - men rush'd a - long— That daunt - less few sus - tained the shock, Re -



cres. ne'er from dan - ger flee; The chains that would your hearts enslave Shall torn a - sun - der be."
rall. sol'd to nev - er yield: Wild Cam - bria's sons stood like a rock, And triumph'd on the field.

WELCOME TO SPRING.

Allegretto.

MENDELSSOHN (1809—1847).

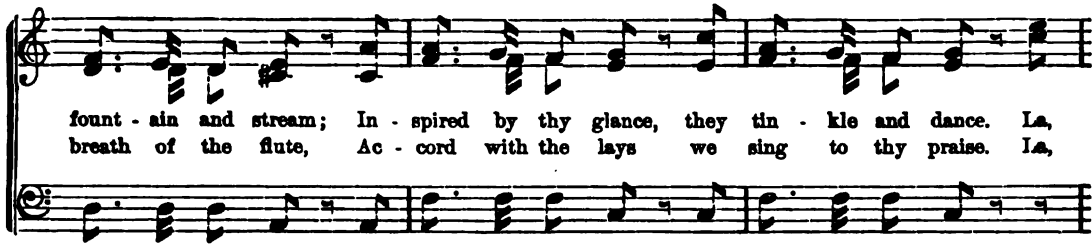
1. We hail thee and wel-come thee, beau-ti-ful May; The heav-ens are a-sure, the
 2. We hail thee and wel-come thee, beau-ti-ful spring; The birds in the for-est all

mead-ows are gay; Thou crown-est the bow-ers with ver-dure and el-e-gant
 mer-ri-ly sing; The zeph-yrs are sigh-ing, the bees to their flow-ers are

flow-ers. We hail thee and wel-come thee, beau-ti-ful May; The
 hie-ing. We hail thee and wel-come thee, beau-ti-ful spring; The

heav-ens are a-sure, the mead-ows are gay; Thou crown-est the bow-ers with
 birds in the for-est all mer-ri-ly sing; The zeph-yrs are sigh-ing, the


ver-dure and el-e-gant flow-ers; Thy glit-ter-ing beam lights
 bees to their flow-ers are hie-ing; The strings of the lute, the



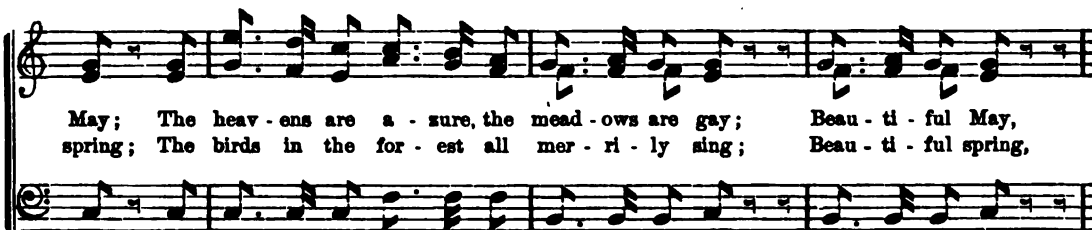
fount - ain and stream; In - spired by thy glance, they tin - kle and dance. La,
breath of the flute, Ac - cord with the lays we sing to thy praise. La,



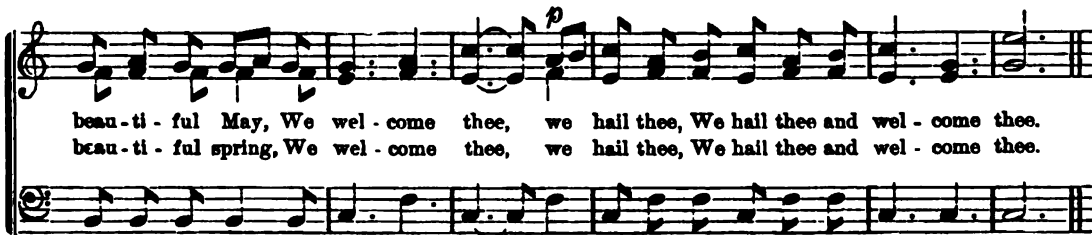
la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,
la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,



la, la, la, la, la, la, la, la, la. We hail thee and wel - come thee, beau - ti - ful
la, la, la, la, la, la, la, la, la. We hail thee and wel - come thee, beau - ti - ful



May; The heav - ens are a - sure, the mead - ows are gay; Beau - ti - ful May,
spring; The birds in the for - est all mer - ri - ly sing; Beau - ti - ful spring,



beau - ti - ful May, We wel - come thee, we hail thee, We hail thee and wel - come thee.
beau - ti - ful spring, We wel - come thee, we hail thee, We hail thee and wel - come thee.

WE ARE NYMPHS OF THE OCEAN SPRAY.

Animato.

BRINLEY RICHARDS.

SOPRANO SOLO.

1. We are nymphs of the o - cean spray; Our home is the rest - less deep; Where the
 2. We are found on the cor - al shore, And sport with the mer - riest glee, When the

ALTO SOLO.

tur - bu - lent bil - lows play,.... Our rev - els we gai - ly keep. 'Mid the bright foam, as
 wind with an an - gry roar En - count - ers the might - y sea. Lightnings may flash, the

light - ly we roam, The sun - beams swift - ly glide; Oh, sweet is our song, as it
 bil - lows may dash To the sea - bird's mourn - ful wail, Still gai - ly we throng, while the

SOP. & ALTO.

play - eth a - long The breast of the trem - u - lous tide.... 'Mid the bright foam, as
 sea - nymph's song Is borne on the fit - ful gale.... Lightnings may flash, the

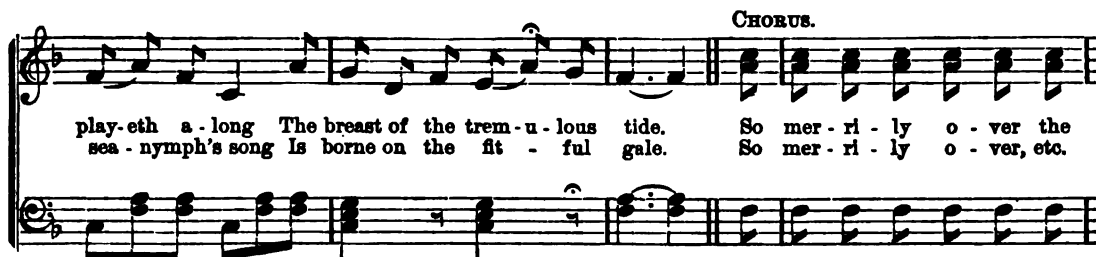
*rall.**a tempo.*

light - ly we roam, The sun - beams swift - ly glide;.. Oh, sweet is our song, as it
 bil - lows may dash To the sea - bird's mourn - ful wail,.. Still gai - ly we throng, while the

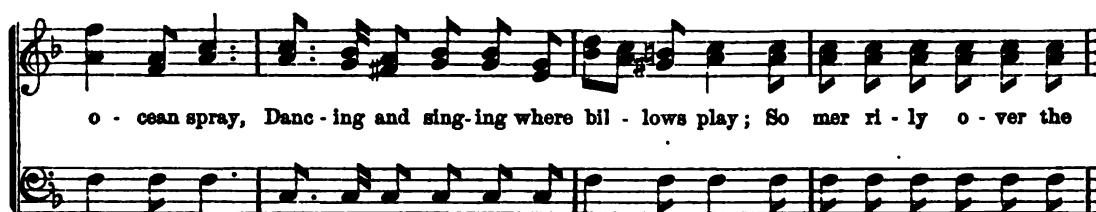
WE ARE NYMPHS OF THE OCEAN SPRAY.

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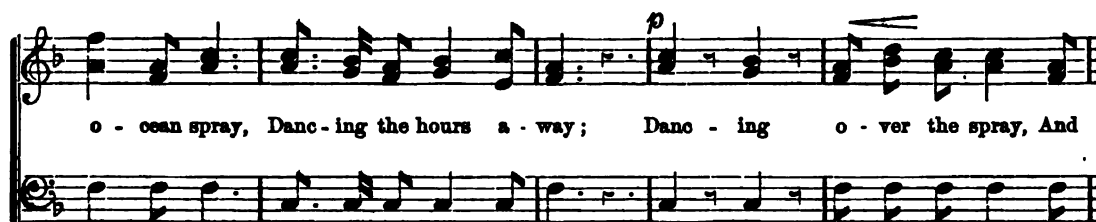
CHORUS.



play-eth a-long The breast of the trem-u-lous tide. So mer-ri-ly o-ver the
sea-nymph's song Is borne on the fit-ful gale. So mer-ri-ly o-ver, etc.

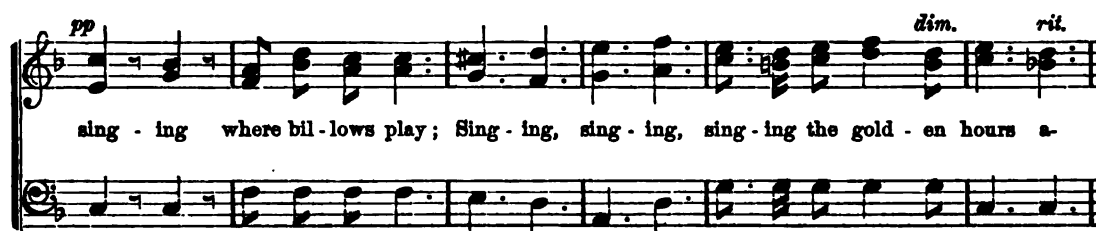


o-cean spray, Danc-ing and sing-ing where bil-lows play; So mer-ri-ly o-ver the



o-cean spray, Danc-ing the hours a-way; Danc-ing o-ver the spray, And

pp *dim.* *rit.*



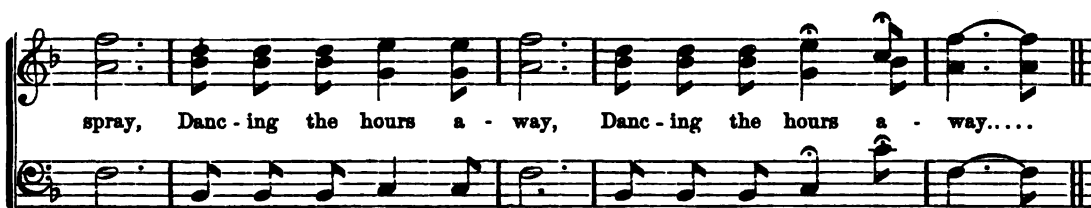
sing-ing where bil-lows play; Sing-ing, sing-ing, sing-ing the gold-en hours a-

f *a tempo.*



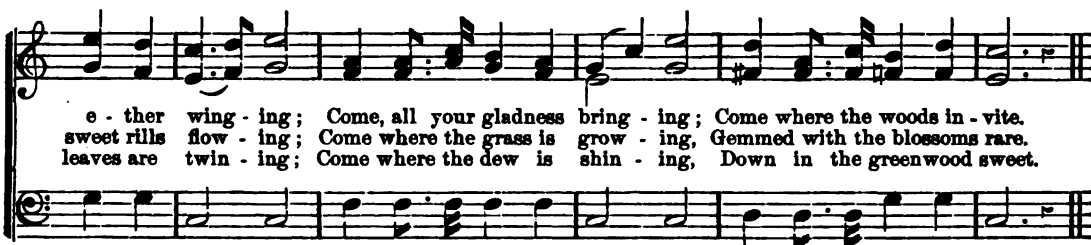
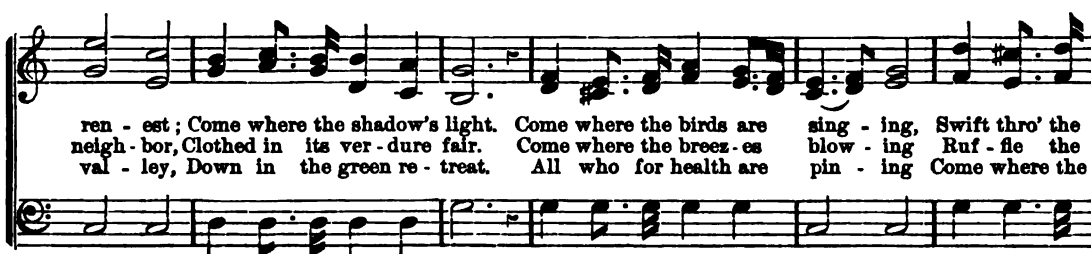
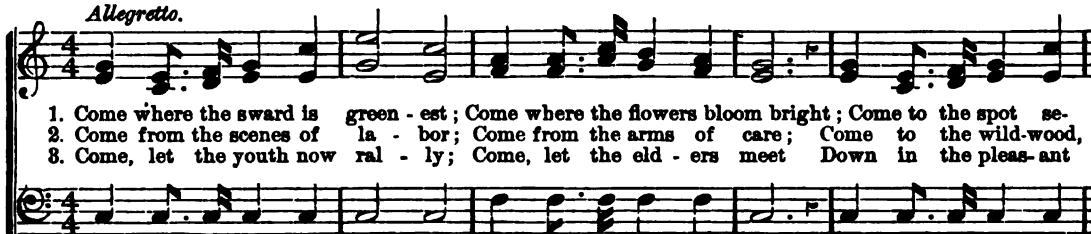
way... So mer-ri-ly o-ver the o-cean spray, Danc-ing and sing-ing the

WE ARE NYMPHS OF THE OCEAN SPRAY.



PICNIC SONG.

Words by MRS. M. A. KIDDER.

Allegretto.

CHAPTER VII.

CONSISTING CHIEFLY OF FOUR-PART MUSIC ARRANGED FOR
SOPRANO, ALTO, TENOR, AND BASE.

THE SEA.

W. WÜRFEL.

Allegretto. First time, Semi-chorus ; second time, Chorus.

1. The sea, the glo-rious sea! How pleas-ant it is on the sea!

1. The sea, the glo-rious sea! How pleas-ant it is on the sea! When 'round us the

When 'round us the bil-lows are heav - - ing, And bold - ly our ves-sel is

bil-lows are heav - - ing, . And bold - ly our ves-sel is cleav - - ing Her

When 'round us the bil-lows are heav - - ing, And bold - ly our ves-sel is

Last time.

cleav-ing the o - pen sea! The bright, the glo-rious sea! Hur rah, hur-rah, hur-rah!

path thro' the o - pen sea! The bright, the glo-rious sea! Hur-rah, hur-rah, hur-rah!

cleav-ing the o - pen sea!

2. The sea, the summer sea!
There's nothing so bright as the sea!
When the rippling waters are glancing
In sunshine, like diamonds dancing,
Who does not but love the sea!
The daz-ling summer sea!
Hurrah, hurrah, hurrah!

3. The sea, the stormy sea!
The home of the brave and the free!
Each moment our spirits are rising,
While hardships and danger despising,
We sail on the stormy sea!
The wild, the stormy sea!
Hurrah, hurrah, hurrah!

ECHO SONG.

A. E. D.

W. F. HEATH.

Allegretto.

1. Ech - o in the for - est dwells, Haunt-ing ev - ery leaf - y shade, And her
 2. Ev - 'ry feel - ing of the heart—Plea-sure's laugh or sor - row's moan— By some

3. Ech - o, ech - o, join us now; Make the dark woods gai - ly ring; Burst - ing

all - v'ry mu - sic swells Sweet-ly through the glade; An - swer-ing our tones of mirth,
 strange and sub - tle art An - swers in her tone; Ev - 'ry soul her mu - sic hears,

leaf and wav - ing bough Tell us of the spring; Ech - o hap - py, ech - o sweet,

Like some far - off child of earth; Hear her now with ca - dence sweet, Fill the for - est's
 Full of glad - ness or of tears, As its own deep feel - ings run, Whether in the

Join with us the spring to greet; Now we call thee, ech - o, pray, An - swer all our

dark re - treat. Tra la la, Tra la la, Tra la la,
 shade or sun. Tra la la la la, Tra la la la la, Tra la la la la,

songs to - day. Tra la la, Tra la la, Tra la la,

ECHO SONG.

63

pp *Repeat pp.*

Tra la la. Hear the ech - o's ca - dence sweet Fill the for - est's
Tra la la la la la.

Tra la la. Hear the ech - o's ca - dence sweet Fill the for - est's

Repeat pp.

dark re - treat ; Hear the ech - o's ca - dence sweet Fill the for - est's dark re - treat.

dark re - treat ; Hear the ech - o's ca - dence sweet Fill the for - est's dark re - treat.

dark re - treat ; Hear the ech - o's ca - dence sweet Fill the for - est's dark re - treat.

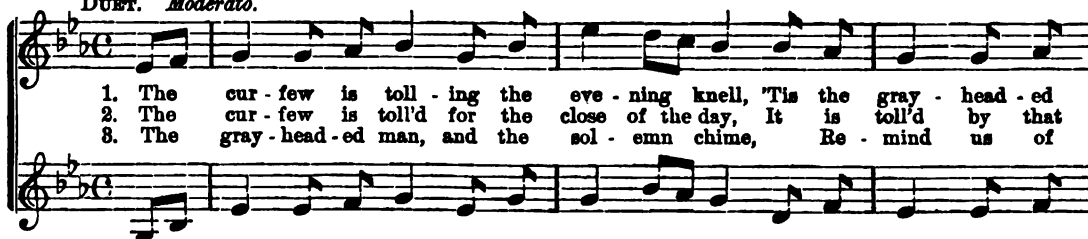
NATURE.

[illegible]

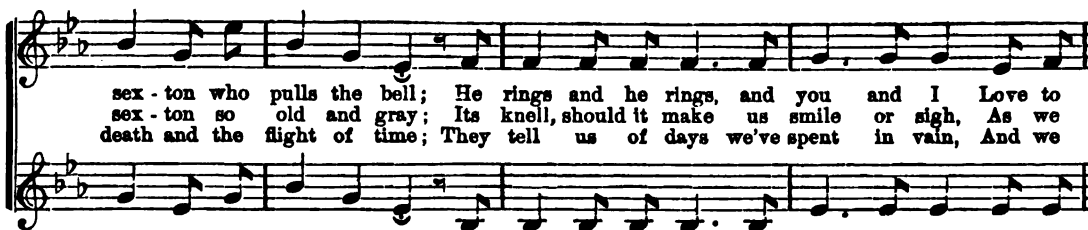
The musical score consists of two staves. The top staff has a treble clef and contains the vocal melody. It begins with a key signature change from one sharp (F#) to no sharps or flats (C major). The lyrics are written below the notes. The bottom staff has a bass clef and contains the piano accompaniment, which follows the same harmonic progression as the vocal line.

Till my soul is full of mu - sic, And I can - not help but sing.
But an - oth - er drop of wa - ter, And a wave will o - ver - flow.
It dis - trib - utes the re - main - der To the sun - beam and the air.
la, la, la, la, la, la, la, la, la, la, la, la, la, la, la

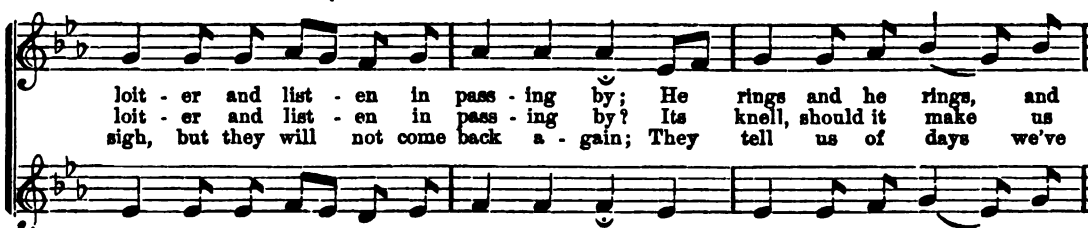
THE CURFEW.

*From the German.*DUET. *Moderato.*


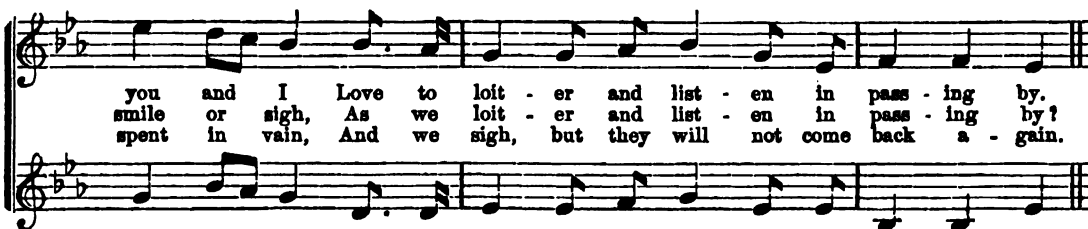
1. The cur-few is toll-ing the eve-ning knell, 'Tis the gray-head-ed
 2. The cur-few is toll'd for the close of the day, It is toll'd by that
 3. The gray-head-ed man, and the sol-enn chime, Re-mind us of



sex-ton who pulls the bell; He rings and he rings, and you and I Love to
 sex-ton so old and gray; Its knell, should it make us smile or sigh, As we
 death and the flight of time; They tell us of days we've spent in vain, And we



loit-er and list-en in pass-ing by; He rings and he rings, and
 loit-er and list-en in pass-ing by? Its knell, should it make us
 sigh, but they will not come back a-gain; They tell us of days we've



you and I Love to loit-er and list-en in pass-ing by.
 smile or sigh, As we loit-er and list-en in pass-ing by?
 spent in vain, And we sigh, but they will not come back a-gain.

CHORUS.



1. Love to loit-er and list-en in pass-ing by, Love to loit-er and list-en in pass-ing by.
 2. As we loit-er and list-en in pass-ing by, As we loit-er and list-en in pass-ing by?
 3. And we sigh, but they will not come back a-gain, And we sigh, but they will not come back a-gain.

4 They ask us too if, as the night draws near,
 We can lie down to rest without doubt or fear?
 With peace in our hearts to close our eyes,
 And sleep till the dawning shall bid us rise.

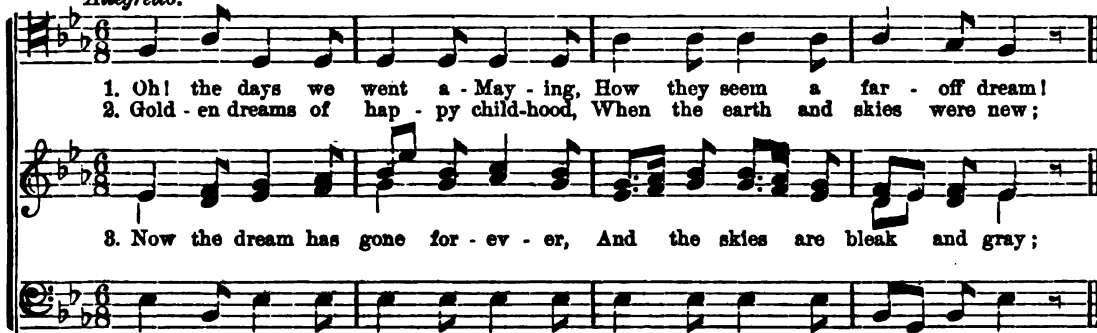
5 The bell seems to say, like a warning voice,
 "While you loiter and listen, O make your choice!
 At night do you wish to smile or sigh,
 You must choose in the day, when the sun is high."

GOING A-MAYING.

65

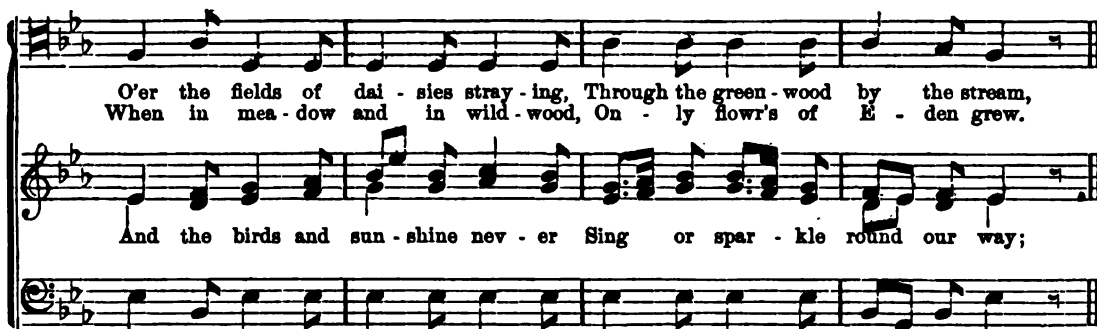
NAGELL, (1778—1886).

Allegretto.



1. Oh! the days we went a - May - ing, How they seem a far - off dream!
2. Gold - en dreams of hap - py child-hood, When the earth and skies were new;

3. Now the dream has gone for - ev - er, And the skies are bleak and gray;



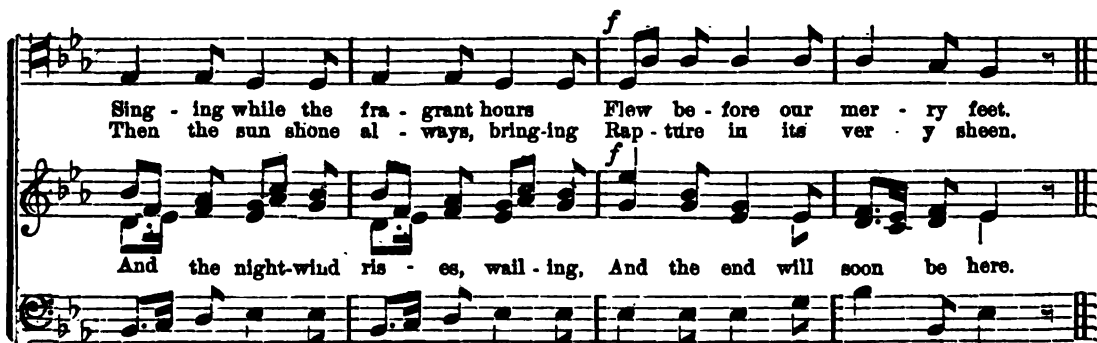
O'er the fields of dai - sies stray - ing, Through the green - wood by the stream,
When in mea - dow and in wild - wood, On - ly flow'rs of E - den grew.

And the birds and sun - shine nev - er Sing or spar - kle round our way;



Look - ing for the ear - liest flow - ers 'Mid the grass - es, lush and sweet;
Then the birds were al - ways sing - ing; Then the leaves were al - ways green;

And the light is fall - ing, fall - ing, And the leaves are fall - ing sere;



Sing - ing while the fra - grant hours Flew be - fore our mer - ry feet.
Then the sun shone al - ways, bring - ing Rap - ture in its ver - y sheen.

And the night-wind ris - es, wall - ing, And the end will soon be here.

UNDER THE BLUE.

Words by HATTIE TYNG GRISWOLD.

W. F. HEATH.



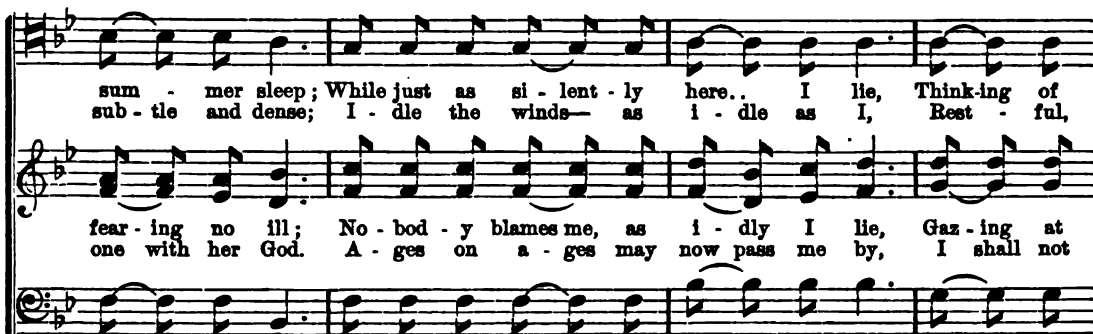
1. Fair are the clouds in the sum-mer aky, La - si - ly, la - si - ly pass-ing me by;
 2. Sweet are the cens-ers of sum-mer air, Hid in the fra - grant grass - es there:

3. None are so i - dle be - neath the sun, No - bod - y dreams of the rest I have won,
 4. Peace it is per - fect in my do - main; Winds breathe forev - er a lul - la - by strain;



Barge - like sail - ing yon wave - less deep, That o - cean ly - ing in
 Ro - ses and myrrh, and frank - in - cense, And breath of pines, both

No - bod - y en - vies me ly - ing so still, Know - ing no care... and
 Sweet the ne - pen - the that comes with a sod, Na - ture at last is at



sum - mer sleep; While just as si - lent - ly here.. I lie, Think - ing of
 sub - tle and dense; I - dle the winds - as i - dle as I, Rest - ful,

fear - ing no ill; No - bod - y blames me, as i - dly I lie, Gaz - ing at
 one with her God. A - ges on a - ges may now pass me by, I shall not



naught that meets my eye. Un - der the blue,
 joy - ful, feast - ing the eye.

ad lib.

clouds that for - ev - er go by. Un - der the blue, Un - der the blue,
 mur - mur, so calm - ly I lie.

UNDER THE BLUE.

67

Un - der the blue, un - der the blue of the tent - like sky.

un - der the blue, Un - der the blue, un - der the blue of the tent - like sky.

This musical score is for the song 'Under the Blue'. It features three staves: a vocal line at the top, a piano accompaniment in the middle, and a bass line at the bottom. The key signature has one flat (B-flat), and the time signature is 4/4. The melody is simple and repetitive, with the lyrics 'Un - der the blue, un - der the blue of the tent - like sky.' repeated across the staves.

THE LINDEN TREE.

From WILHELM MÜLLER, by R. L. D.

FRANZ SCHUBERT (1797—1828).

Moderato.

1. Be - side the rippling streamlet There stands a lin - den tree, Where, dreaming in its shadow, My
2. And if to - day I wander In oth - er lands a - far, I close my eyes and pon - der Be -

3. Tho' cold the winds, unceasing, Up - on my pathway roar, Still on - ward I am go - ing, And

This system of the musical score for 'The Linden Tree' includes the first three lines of the song. It features a vocal line, a piano accompaniment, and a bass line. The key signature has three sharps (F#, C#, G#), and the time signature is 3/4. The lyrics are in German and English. The first line is '1. Be - side the rippling streamlet There stands a lin - den tree, Where, dreaming in its shadow, My'. The second line is '2. And if to - day I wander In oth - er lands a - far, I close my eyes and pon - der Be -'. The third line is '3. Tho' cold the winds, unceasing, Up - on my pathway roar, Still on - ward I am go - ing, And'. The piano accompaniment consists of chords and single notes, and the bass line provides a steady accompaniment.

hours were sweet and free; Its bark is cut with let - ters From man - y fancies made; In
neath the evening star, And hear those branches murmur, As if they called to me: Come

can re - turn no more. Now years have come and vanished, Since I beheld that tree, But

This system of the musical score for 'The Linden Tree' includes the next two lines of the song. It features a vocal line, a piano accompaniment, and a bass line. The key signature has three sharps (F#, C#, G#), and the time signature is 3/4. The lyrics are in German and English. The first line is 'hours were sweet and free; Its bark is cut with let - ters From man - y fancies made; In'. The second line is 'neath the evening star, And hear those branches murmur, As if they called to me: Come'. The third line is 'can re - turn no more. Now years have come and vanished, Since I beheld that tree, But'. The piano accompaniment consists of chords and single notes, and the bass line provides a steady accompaniment.

joy and sor - row ev - er I sought its grateful shade, I sought its grate - ful shade.
back and rest, com - pan - ion, Be - neath the lin - den tree! Be - neath the lin - den tree!

still I hear it whis - per: Come back, and rest with me! Come back, and rest with me!

This system of the musical score for 'The Linden Tree' includes the final two lines of the song. It features a vocal line, a piano accompaniment, and a bass line. The key signature has three sharps (F#, C#, G#), and the time signature is 3/4. The lyrics are in German and English. The first line is 'joy and sor - row ev - er I sought its grateful shade, I sought its grate - ful shade.'. The second line is 'back and rest, com - pan - ion, Be - neath the lin - den tree! Be - neath the lin - den tree!'. The third line is 'still I hear it whis - per: Come back, and rest with me! Come back, and rest with me!'. The piano accompaniment consists of chords and single notes, and the bass line provides a steady accompaniment.

SPRING'S BRIGHT GLANCES.

FROM BELLINI'S "LA SONNAMBULA."

Words by CHARLES J. ROWE.

Arranged by EDWARD F. REMBAULT.

Allegretto.

1. Spring's bright glances bring forth treasures, Pure delights and rural pleasures; Rich her

2. Spring is with us, her bright glances With delight the soul entrances; All the

The first system of the musical score is in 8/8 time, key of D major. It features a piano introduction with a treble and bass staff. The vocal melody is in the treble staff, and the piano accompaniment is in the bass staff. The lyrics are written below the vocal staff.

o - ver - flow - ing meas - ures, Teem - ing fresh from day to day! Clouds and

joy of life en - han - ces, With her bright and win - ning smile. If not

The second system continues the musical score. It includes a dynamic marking of *mf* (mezzo-forte) above the vocal staff. The lyrics continue below the vocal staff.

sun - shine earth a - dorn - ing, Clouds, of show'rs the shep - herd's warn - ing, Sun - shine

smil - ing, her faint sad - ness, Is but one re - move from glad - ness, But a

The third system continues the musical score. The lyrics continue below the vocal staff.

light - ing up the morn - ing, Tint - ing all with bright - est ray!.....

kind of plea - sant mad - ness, But a trick and play - ful wile..... La

The fourth system concludes the musical score. It includes a dynamic marking of *f* (forte) above the vocal staff. The lyrics continue below the vocal staff.

SPRING'S BRIGHT GLANCES.

69

f *p*

la la, la la, la, la, la la la,

la,..... la la,..... la la, la la, la la..... la la,..... la

f *p*

la la, la la, la, la, la..... la la,

la la, la, la, la. Sun-shine light-ing up the morn-ing,

la,..... la la, la la, la la. But a kind of plea-sant mad-ness,

la la, la, la, la.

Tint-ing all with bright-est ray; Sun-shine light-ing up the morn-ing, Tint-ing

But a trick and play-ful wile; But a kind of play-ful mad-ness, But a

all with bright-est ray, with bright-est ray, with bright-est ray.

trick and play-ful wile, a trick and wile, a trick and wile.

f *cresc.* *ff*

DEPARTURE.

Translated by MISS SALLIE BARBOUR.
Allegretto.

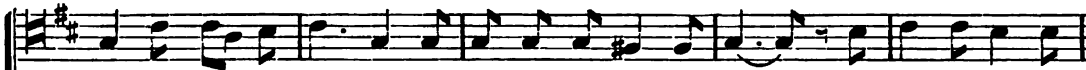
From the German.



1. The lil - les in the gar - den, How love - ly they seem, and how white! She

p

2. Two tin - y cots are nest - ling With - in..... a beau - ti ful dale, And



waits for me, my dar - ling, A - round her the moon shines bright. She sits with-in her

p

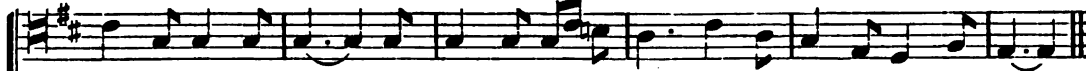
there we should be rest - ing Did my strong de - sire pre - vail; When gol - den fruits are



bow - er, And mourns, for a - broad I roam; But, love, 'tis heaven's just pow - er That

pp *f*

fall - ing, And lit - tle birds all de - part, Far off my fates are call - ing, No



keeps me far from home; But, love, 'tis heaven's just pow - er That keeps me far from home.

p *f* *p* *dim.*

rest e'er soothes my heart; Far off my fates are call - ing, No rest e'er soothes my heart.

la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la.

la, la, la, la, la, la, la, la, *p* la, *cresc.* la, la, la, la, la, la, *f* la.

SONG OF THE VIOLET.

CHARLES JEFFERYS.

CHARLES W. GLOVER.

Andantino. p

1. I on - ly want a lit - tle nook In field or hedge-row wild, Where sun and show'r a -
 2. The dew-drop comes to cher-ish me, And when the night grows long I know the lark will

3. The win - try hours with frost and sleet May bear a - way my bloom; But then I know the

like may fall On na - ture's hum-blest child. O let it be where I can see The
 soon a-wake To greet the day with song; The rain up - on my breast may fall, But

spring will come And cheer the win - ter's gloom. And when its sun - shine to the earth A -

bright blue sky a - bove, And give back to the face of heav'n One fer - vent look of love.
 then I know 'tis given *p* To make the in - cense of my breath Rise pure - ly up to heaven. *rall.*

gain is glad - ly given, You'll see the hum - ble vi - o ; let Still look - ing up to heaven.

SEE HOW LIGHTLY ON THE BLUE SEA.

FROM DONIZETTI'S "LUCREZIA BORGIA."

Words by CHARLES J. ROWE.

Arranged by EDWARD F. RIMBAULT.

Allegro vivace.

See how light - ly on the blue sea Our bark dan - ces close by the shore;

See how light - ly on the blue sea Our bark dan - ces close by the shore;

This system contains the first two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/8. The tempo is marked 'Allegro vivace'. The first staff has a 'p' (piano) dynamic marking.

Soon from thral - dom we shall be free, New life op' - ning for us once

Soon from thral - dom we shall be free, New life op' - ning for us once

This system contains the next two staves of music, continuing the vocal and piano parts.

more. Yes! all is si - lent, all is still! We are all rea - dy, come what

more. Yes! all is si - lent, all is still! We are all rea - dy, come what

This system contains the next two staves of music. The vocal line has a 'mf' (mezzo-forte) dynamic marking.

will, yes, come what will, yes, all..... Heav'n's kind mer - cy now sets us free,

will, yes, come what will. Heav'n's kind mer - cy now sets us free,

This system contains the final two staves of music on this page. The vocal line has a 'f' (forte) dynamic marking.

SEE HOW LIGHTLY ON THE BLUE SEA.

75

Heav'n will guide us o - ver the sea. Now we sail, now we sail, now we sail,

Heav'n will guide us o - ver the sea. Now we sail,

now we sail, now we sail, now we sail, now we fly, now we fly o'er

sail, now we sail, now we sail, now we fly,

now we sail, now we sail, now we sail, now we fly o'er

bil - low so light, To our far dis - tant home, where the skies are e'er bright; To our

bil - low so light, To our far dis - tant home, where the skies are e'er bright; To our

far dis - tant home, where the skies are e'er bright, where the sky's ev - er bright.

far dis - tant home, where the skies are e'er bright, where the sky's ev - er bright.

OH! 'TIS MERRY WHEN THE MOONBEAMS.

From "The Triad."

W. F. HEATH.

Oh! 'tis mer - ry when the moonbeams O'er the

1. Oh! 'tis mer - ry, mer - ry, mer - ry, Oh! 'tis mer - ry when the moonbeams O'er the
Oh! 'tis mer - ry,

Fine.

sparkling wa - ters play, And a thousand stars are flashing From the bil - lows' foaming spray.

sparkling wa - ters play, And a thousand stars are flashing From the bil - lows' foaming spray.

1. Oh! 'tis sweet to hear the murmurs Stealing gen - tly from the shores, When the mel - o - dy is
2. I could fan - cy, in the rip - ple, That I see the Nai - ads play, While the si - ren mer - maid
SOLO.

3. O'er the bil - lows' roaming far... Come, then, with thy sweet gui - tar; Fair - er night has nev - er

mingling With the mu - sic of the oars; O'er the bil - lows sounding far... Hark! the
cheers me With the mag - ic of her lay. There is mu - sic in the sigh - ing Of the

shone, Speed thy bark, then, gai - ly on! Oh! 'tis mer - ry when the moonbeams O'er the

D. C.

gon-do-lier's gui-tar; Fair-er sky has nev-er shone With thy beams, thou plac-id moon!
 night-wind's dy-ing fall, As it meets the rip-pling wa-ters, That is dear-er far than all.

sparkling wa-ters play; And a thousand stars are flash-ing From the bil-lows' foaming spray.

SUMMER SONG.

E. R. L.

*Andante.**A Favorite Tyrolean Melody.*

1. Sum-mer bright! time of de-light! How dost thou charm the sight! Strew-ing gar-lands of
p *cres.* *mes.*

2. Sum-mer sweet! sea-son com-plete! Glad-ly now thee we greet! Glad in gar-ments of

blos-soms a-round, On the branch-es, and o-ver the ground; Shed-ding beau-ty so
mf

gold and of green, Rich-est ves-ture that ev-er was seen; Bear-ing bless-ings that

bright and fair, Shedding it ev-'ry-where.
dim. *p*

free-ly fall, Bless-ings for one and all!..

3 Summer fair! soothing our care!
 Odors sweet fill the air!
 Gentle showers, refreshing and cool,
 Softly falling on meadow and pool;
 Weaving fancies of pleasures flown,
 Weaving with slumb'rous tone!

4 Summer dear! coming to cheer!
 Welcome thou! welcome here!
 Strains of beauty thy coming doth bring;
 Countless songsters their melodies sing,
 Bearing blessings that softly fall,
 Blessings for one and all.

ONWARD TO BATTLE.

FROM VERDI'S "TROVATORE"

Words by CHARLES J. ROWE.

Arranged by EDWARD F. RIMBAULT.

Maestoso.

1. On - ward to bat - tle, the trum - pet is sound - ing; Ye gal - lant hearts, then on - wards,

2. On - ward to bat - tle, our bright swords are rea - dy, Our pen - nons shall be for - ward,

vic - to - ry is ours! Heed not the mor - row, 'tis hon - or's call re - mind - ing us, Be

tri - umphing o'er all; Death stalks a - round all, no mat - ter tho' o'er - tak - ing us, If

true to your flag and coun - try dear. Hope points out such a vi - sion of glo - ry, And

true to our flag as one we fall. What brave heart but yearns for such glo - ry, And

shows to the brave a fu - ture clear. On, comrades, forward! On, comrades, for - ward! be -

such fate to share with comrades dear. On, comrades, forward! On, comrades, for - ward! be -

fore you is the en - e - my, Then strike a blow for fame and hon - or dear.

fore you is the en - e - my, Then strike a blow for fame and hon - or dear.

HOLY NIGHT.

R. L. D.

From BEETHOVEN (1770—1827).

Andante.

1. Ho - ly night, O fill my breast With the peace that heav - en wears; Bring the wea - ry

2. Tones of mu - sic, soft and sweet, As from par - a - dise a - bove, Bear me on in

CHORUS.*

pill - grim rest, Sweet re - lief from all his cares. Bright - ly the stars are glow - ing,

fan - cy fleet To the bliss - ful home of love. Bright stars, be ev - er glow - ing,

Ev - er their welcome show - ing; Good-night! for I am go - ing Gent - ly to rest.


Ev - er your wel - come show - ing; Good-night! for I am go - ing Gent - ly to rest.

* This may be sung first as a Quartet and repeated as a Chorus, or sung once as a Chorus.

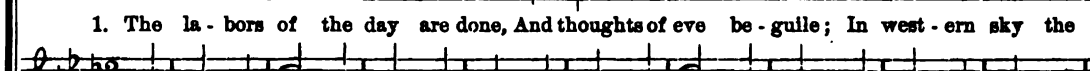
THE QUIET EVE.

E. R. L.

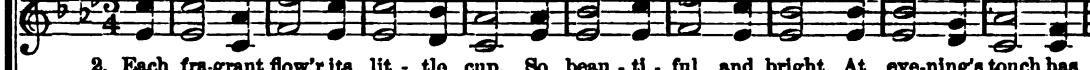
German.

Allegretto legato.



1. The la - bors of the day are done, And thoughts of eve be - guile; In west - ern sky the



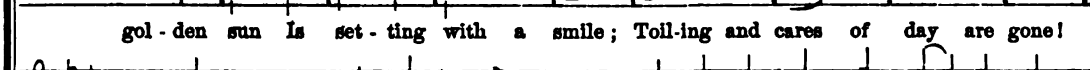
2. Each fragrant flow'rits lit - tle cup, So beau - ti - ful and bright, At eve - ning's touch has



3. And now, in yon - der arch of blue, The pen - sive queen of night, Like sil - ver shal - lop,



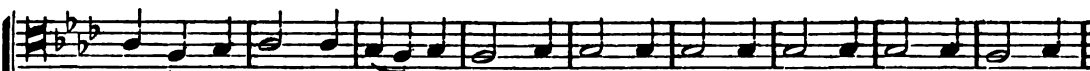
gol - den sun is set - ting with a smile; Toil - ing and cares of day are gone!



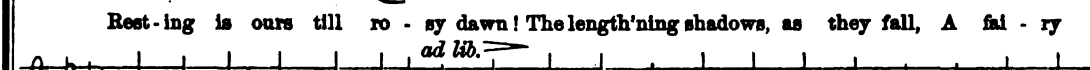
fold - ed up, To slum - ber through the night; Toil - ing and cares of day are gone!



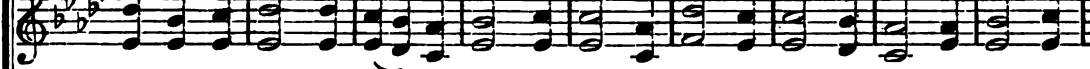
ris - eth too, To soothe and bless the sight; Toil - ing and cares of day are gone!

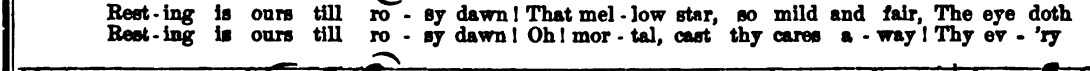
Rest - ing is ours till ro - sy dawn! The length'ning shadows, as they fall, A fai - ry




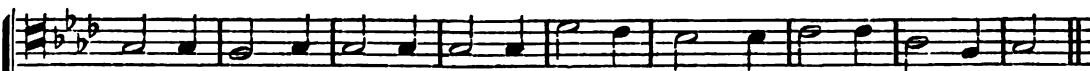
ad lib.



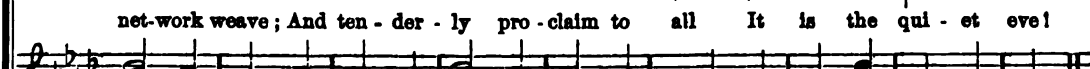
Rest - ing is ours till ro - sy dawn! That mel - low star, so mild and fair, The eye doth




Rest - ing is ours till ro - sy dawn! Oh! mor - tal, cast thy cares a - way! Thy ev - 'ry

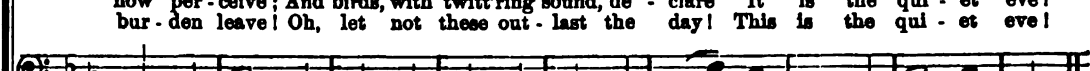
net - work weave; And ten - der - ly pro - claim to all It is the qui - et eve!



now per - ceive; And birds, with twitt'ring sound, de - clare It is the qui - et eve!



bur - den leave! Oh, let not these out - last the day! This is the qui - et eve!



THE WANDERER'S SONG.

81

From A. FRANZ, by R. L. D.

F. E. FESCA (1739—1826).

Allegretto.

1. Gen-tle winds are 'round me play - ing, Golden spring-time comes in glee,
Gol - den spring - - time comes in glee, Far a - way my

Far a - way my soul is stray - ing, Bring my good old staff to me. Where the
soul is stray - ing, Bring my good old staff to me.

clouds in daz-zling glo - ry Sit up - on the mountains ho - ry, There my path in life shall
There my path in life, etc.

be, Bring my good old staff to me.
be, Bring my good old staff to me.

2. Fare you well, my way is yonder,
Home shall never be forgot;
Fortune calls me now to wander,
Full of hope I seek my lot.
Life from many fountains gushes,
Who would win to battle rushes;
Bold and free my feet must roam,
So farewell, my native home.
3. Near or far, may heaven love you,
Still with you my heart shall stay;
When the sweet stars beam above you,
Think of me, so far away.
On us all one sun is shining,
Let us part without repining;
Think of me when far away,
For with you my heart shall stay.

HERE WE REST.

FROM BELLINI'S "LA SONNAMBULA."

Words by CHARLES J. ROWE.

Arranged by EDWARD F. RIMBAULT.

Andante. p

1. Here we rest 'mid sha - dy bow - ers, By the streamlet where sweet-scented flow - ers

2. Why waste time in i - dly dream-ing? Life is tru - ly not all outward seem - ing;

The first system of the musical score for 'Here We Rest'. It consists of two staves. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 3/4. The tempo and dynamics are marked 'Andante. p'. The first line of music corresponds to the first line of lyrics, and the second line of music corresponds to the second line of lyrics.

Tell my soul, in words al - lur - ing, That no grief is ev - er en - dur - ing;

Still we've hope to cheer when wea - ry, That will lighten our path when 'tis drea - ry.

The second system of the musical score. It continues the vocal and piano parts from the first system. The lyrics are: 'Tell my soul, in words al - lur - ing, That no grief is ev - er en - dur - ing;' and 'Still we've hope to cheer when wea - ry, That will lighten our path when 'tis drea - ry.'

We may learn that tho' life has its sor - row, Yet there com-eth for us a bright mor - row,

Soon the sun will shine out with his beam-ing, And will brighten the dawn with its gleam-ing;

The third system of the musical score. The lyrics are: 'We may learn that tho' life has its sor - row, Yet there com-eth for us a bright mor - row,' and 'Soon the sun will shine out with his beam-ing, And will brighten the dawn with its gleam-ing;'

And tho' dark now, thy clouds will soon brighten, Which love shows so well how to light - en.

Leave us hope, and if that ne'er for - sake us, Nev - er heed whate'er may o'er - take us.

The fourth system of the musical score. The lyrics are: 'And tho' dark now, thy clouds will soon brighten, Which love shows so well how to light - en.' and 'Leave us hope, and if that ne'er for - sake us, Nev - er heed whate'er may o'er - take us.'

TO-DAY AND TO-MORROW.

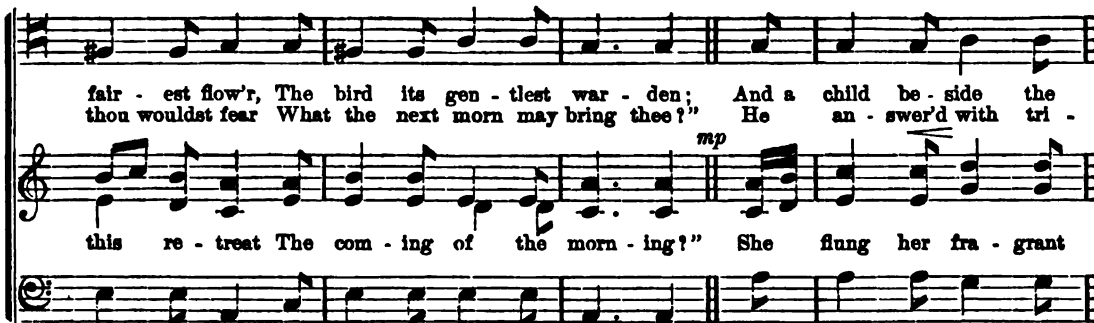
83

LUDWIG WALTER.
Moderato.

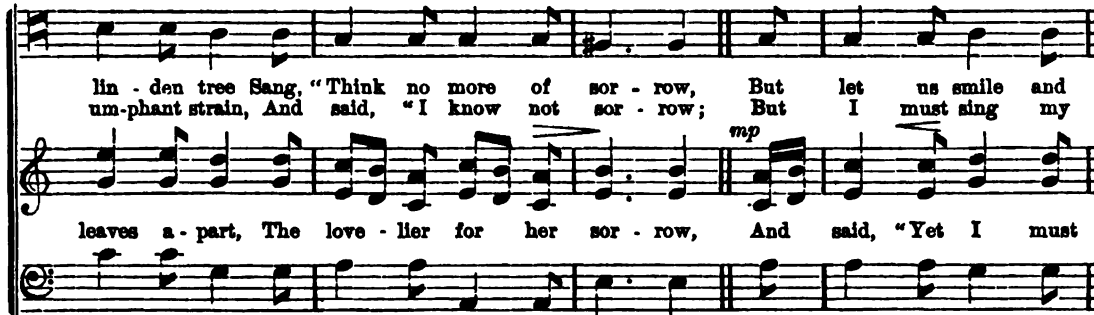
BEETHOVEN (1770—1837). *Unaltered, from a set of songs, Op. 52.*



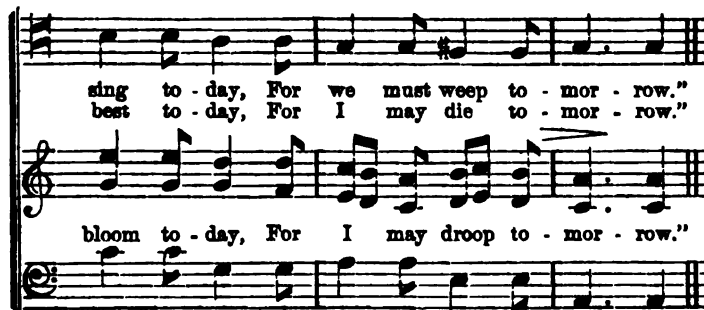
1. A rose-bud blossom'd in my bow'r, A bird sang in my gar-den; The rose-bud was its
2. I asked the bird, "Oh, didst thou hear The song that she would sing thee? And can it be that



fair-est flow'r, The bird its gen-tlest war-den; And a child be-side the
thou wouldst fear What the next morn may bring thee?" He an-swer'd with tri-
this re-treat The com-ing of the morn-ing?" She flung her fra-grant



lin-den tree Sang, "Think no more of sor-row, But let us smile and
um-phrant strain, And said, "I know not sor-row; But I must sing my
leaves a-part, The love-lier for her sor-row, And said, "Yet I must



sing to-day, For we must weep to-mor-row."
best to-day, For I may die to-mor-row."
bloom to-day, For I may droop to-mor-row."

4.
I said, "The bloom upon my cheek
Is fleeting as the rose's;
My voice no more shall sing or speak
When dust in dust reposes;
And from these soulless monitors
One lesson I may borrow,—
That we should smile and sing to-day,
For we may weep to-morrow."

THE HAPPY PEASANTS.

Air by SCHUMANN. Arranged by W. F. TAYLOR.

Allegro vivace.

1. Oh! what can with our flow - 'ry plains com - pare In all their matchless beau - ty, oh, so
mf

2. The bright green fields, the beau - teous gold - en corn, The birds so sweet - ly sing - ing in the

D. C. We sing sweet songs, and join the mer - ry dance, And joy - ful - ness and pleasure doth each

bright and fair; What gild - ed halls can ri - val nature's bow'rs, 'Neath which we gaily pass a -
mf

ear - ly morn, Make light our task, and cheerly thro' the day Doth pass on swiftly fleeting

heart en - trance, Till night's dark man - tle closes o - ver day, Bids each with lightsome heart a -

1st time. 2d time. Fine. D. C.

way the eve - ning hours, [OMIT.....] When work well done hath pleasure fairly won!
più lento.

wings the hours a - way, [OMIT.....] Till close of day brings pleasure in - to play!

way to [OMIT.....] rest, a - way!

HYMN OF THE FISHERMEN'S CHILDREN.

Words by CHARLES J. ROWE.

From HEROLD's "Zampa." Arr. by EDWARD F. RIMBAULT.

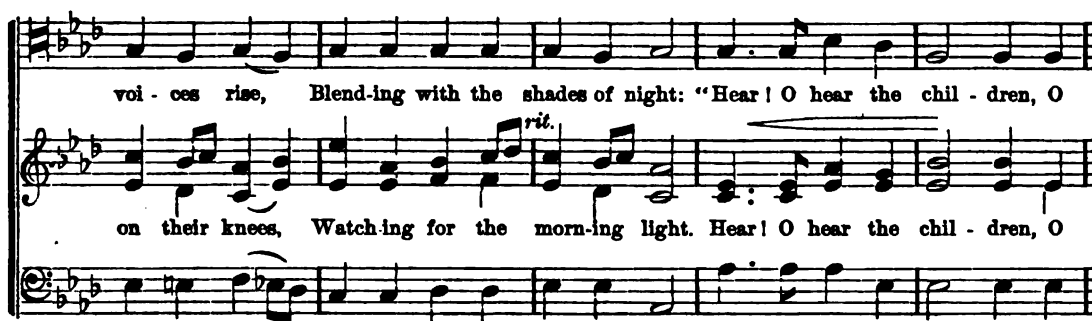
Andante.

1. When fair Lu - na fills the skies With her pure and sil - v'ry light, Then the chil - dren's
p

2. "Guard our fa - thers on the seas, Thro' the dark and storm - y night; Spare our mothers,

HYMN OF THE FISHERMEN'S CHILDREN.

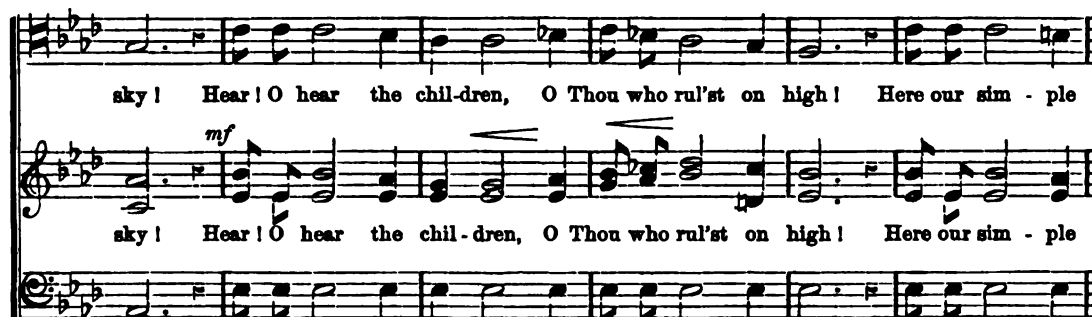
85



voi - ces rise, Blend-ing with the shades of night: "Hear! O hear the chil - dren, O
on their knees, Watch-ing for the morn-ing light. Hear! O hear the chil - dren, O



Thou.. who rul'st on high! Hear our sim - ple voi - ces, O Lord.... of earth and
Thou.. who rul'st on high! Hear our sim - ple voi - ces, O Lord.... of earth and
Thou who rul'st on high! O Lord of earth and



sky! Hear! O hear the chil-dren, O Thou who rul'st on high! Here our sim - ple
sky! Hear! O hear the chil-dren, O Thou who rul'st on high! Here our sim - ple



voi - ces, O Lord of earth and sky!" When fair Lu-na fills the skies With her pure and
voi - ces, O Lord of earth and sky! Guard our fa-thers on the seas, Through the dark and

HYMN OF THE FISHERMEN'S CHILDREN.

sil - v'ry light, Then the chil - dren's voi - ces rise, Blend - ing with the shade of night.
 storm - y night; Spare our moth - ers, on their knees, Watch - ing for the morn - ing light."

MEDITATION.

GÖTTE.

F. KUHLAU (1786—1832).

Andantino.

1. Un - der ev - ery hill - side is peace, And ev - ery bird is wrapt in its
 peace - ful nest; The leaf is scarce heard to rus - tle; Wait a - while,
 wait a - while, soon, ah! soon thou too shalt rest; Wait a - while, wait a - while,
 soon thou too shalt rest.
 soon, ah! soon thou too shalt rest, soon thou too shalt rest.

2 Under every sky there is pain,
 And every day some signal of woe is made,
 The flowret fades and is withered; [fade.
 Wait awhile, wait awhile, soon, ah! soon thou too shalt

3 Under every star there is rest,
 From every planet hear we soft music ring,
 The angels sing and they whisper, [sing.
 Wait awhile, wait awhile, soon thou too our song shalt

THE NATION'S CRY.

87

From KARL GOTTLING, by R. L. D.

HANS GEORG NAGELI (1778-1836).

Maestoso.

1. Firm-ly stand, firm-ly stand, O na - tive land! Firmly stand, firm-ly stand, O na - tive
 2. True re - main, true re - main, O na - tive land! True re - main, true re - main, O na - tive

3. Be a - wake, be a - wake, O na - tive land! Be a - wake, be a - wake, O na - tive

land! True in heart, and strong of hand, Hold the right un - bend - ing; Sword of justice thou shalt wield,
 land! Nev - er weak is freedom's band, True to du - ty ev - er; Mindful of the fa - thers brave,

land! Soul to soul, we take our stand, La - ter triumph bringing; May the throb of ev - 'ry heart

Truth and honor as thy shield, Freedom's, Freedom's, Freedom's cause de - fend - ing! Firm-ly
 Who their lives for country gave, Country, Country, That it ne'er may sev - er! True re -

Wisdom to our song im-part, Wisdom, Wisdom, Still for free - dom ring - ing! Be a -

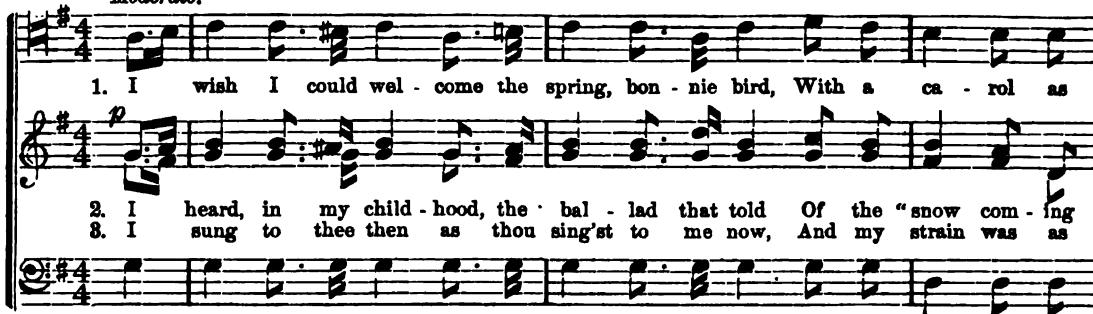
stand, firm-ly stand, firm-ly stand, firm-ly stand! O na - tive land! O na - tive land!
 main, true re - main, true re - main, true re - main! O na - tive land! O na - tive land!

wake, be a - wake, be a - wake, be a - wake! O na - tive land! O na - tive land!

THE ROBIN.

ELIZA COOK.

S. GLOVER.

Moderato.


1. I wish I could wel - come the spring, bon - nie bird, With a ca - rol as

2. I heard, in my child - hood, the bal - lad that told Of the "snow com - ing

3. I sung to thee then as thou sing'st to me now, And my strain was as

joy - ous as thine: Would my heart were as light as thy wing, bon - nie bird, And thine

down ve - ry fast," And the plaint of the rob - in, all starv - ing and cold, Flung a

fresh and as wild; Oh! .. what is the lau - rel Fame twines for the brow To the

el - o - quent spir - it - song mine: You perch on the bud - cov - er'd

spell that will live to the last. How my ti - ny heart strug - gled with

wood - flow - ers plucked by the child? I wish I could wel - come the

spray, bon - nie bird, O'er the turf where I chance to re - cline; And you

sor - row - ful heaves That kept fill - ing my eyes and my breath, When I

spring, bon - nie bird, With a ca - rol as joy - ous as thine; Would my

THE ROBIN.

89

chat - ter and war - ble a - way, bon - nie bird, Call - ing up all the
heard of thee spread - ing the dew - y green leaves O'er the lit - tle ones
heart were as light as thy wing, bon - nie bird, And thine el - o - quent

tales of lang syne. Sweet rob - in! sweet rob - in! Sweet, sweet rob - in!
lone - ly in death. Sweet rob - in! sweet rob - in! Sweet, sweet rob - in!
spir - it - song mine. Sweet rob - in! etc.

FAIRY MOONLIGHT.

Allegretto.

W. B. BRADBURY. *By permission from "Alpine Glee Singer."*

1. Hail to thee, queen of the si - lent night! Shine clear, shine bright, Yield thy pensive light;
2. Dart thy pure beams from thy throne on high; Beam on, through sky, Robed in a - zure dye;

Blithe - ly we'll dance in thy sil - ver ray, Hap - pi - ly pass - ing the hours a - way.
We'll laugh and we'll sport while the night-bird sings. Flap - ping the dew from his sa - ble wings.

Must we not love the stil - ly night, Dress'd in her robes of blue and white?
 Sprites love to sport in still moon-light, Play with the pearls of shad-owy night;

Heaven's arch-es ring, Stars wink and sing, Hail! si - lent night!
 Then let us sing, Time's on the wing, Hail! si - lent night! Fai - ry

Fai - ry moon - light, fai - ry moon light;
 moon - light, fai - ry moon - light; Fai - ry, fai - ry, fai - ry moon-light; Fai - ry
 Fai - ry moon light;

Fai - ry moon - light; Fai - ry moon light.
pp *ritard.*
 moon - light, fai - ry moon - light; Fai - ry, fai - ry, fai - ry moon-light.
 Fai - ry moon light.

GRADUATING SONG.

91

W. LOCKE SMITH.

Andantino.

1. How sad, 'mid the sun-shine that glad-dens the scene, Comes the thought that to-day we must part,

2. But fond - ly our thoughts will re-turn to the spot. On the wings of re-mem-brance borne up,

That the bond which af-fec - tion has ev - er left green, Must be sev - er'd to - day in the heart;

And our hearts shall re - joice while we cher-ish the lot That per - mits us to drink of the cup;

That we meet in the home of our child-hood no more, As we lov - ing-ly met to the last;

Then fare-well to our school, and fare-well to the friends Who have lighted our path-way with love;

That we nev - er a - gain on this time-bounded shore May u - nite in the songs of the past.

Tho' to - day we must part, yet our prayer will as - cend That our school be u - nit - ed a - bove.

COME, COME AWAY!

FROM DONIZETTI'S "LA FAVORITE."

Words by CHARLES J. ROWE.

Arranged by EDWARD F. RIMBAULT.

Maestoso.

1. Come, come a-way! our dai-ly toil is o'er; Haste to the green, the sun-set gilds the lea;

mf

2. Come, come a-way! why lin-ger, for the night Soon will be here, to bid us seek our rest;

Come, mer-ry hearts! we'll la-bor then no more; 'Tis fro-lic time, say, who will mer-ry

f *p*

Come, mer-ry hearts! be hap-py while the light Bids us be gay, e'er earth seeks its

be! Yes, we will go, the mu-sic now in-vites us; Yes, let us

mf

rest. Yes, time doth fly when pleas-ant thoughts come o'er us, When all our

join in the dance that de-lights us. Haste, then, Come, come a-way! our

cres. *p*

friends we... see them be-fore us. Haste, then, Come, come a-way! our

dai - ly toil is o'er; Haste to the green, the sun - set gilds the lea.

dai - ly toil is o'er; Haste to the green, the sun - set gilds the lea.

CLOSE OF SCHOOL. (Class Song.)

R. L. DAWSON.
Moderato.

JULIUS MAIER (1890).

1. Fare-well, dear com-pan - ions, we now must part, And feel-ings of sad-ness fill ev - ery
2. The hours in the schoolroom, the friends of play, The teach-ers who led us in wis-dom's

3. The school-days are o - ver, and life be - gins, And he who is val - iant the bat - tle

heart; The days that are gone hov - er lov - ing - ly near, And bring to our fa - ces a way, The hours when we ram-bled in flow - er - y dell, We think of them all as we

wins; Fare-well, and may Heav-en its fa - vor ex - tend, That we may our friendship re -

smile and a tear, And bring to our fa - ces a smile and a tear, A smile and a tear. whis-per fare-well, We think of them all as we whis-per fare-well, We whis-per fare-well.

new at the end, That we may our friendship re-new at the end, Re-new at the end.

THE OLD FAMILIAR PLACE.

J. E. CARPENTER.

C. W. GLOVER.

Moderato.

1. We may rove the wide world o'er, But we ne'er shall find a trace Of the

2. We may sail o'er ev - ery sea, But we still shall fail to find An - y

The first system of musical notation for the song. It consists of three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The key signature is one flat (B-flat), and the time signature is 3/4. The tempo is marked 'Moderato'. The first staff contains the vocal melody for the first line of the first verse. The second staff contains the piano accompaniment for the first line of the first verse. The third staff contains the bass line for the first line of the first verse. The lyrics are: '1. We may rove the wide world o'er, But we ne'er shall find a trace Of the' and '2. We may sail o'er ev - ery sea, But we still shall fail to find An - y'.

home we loved of yore, Of the old fa - mil - iar place; Oth - er scenes may be as

spot so dear to be As the one we left be - hind; Words of com - fort we may

The second system of musical notation. It continues the vocal melody, piano accompaniment, and bass line from the first system. The lyrics are: 'home we loved of yore, Of the old fa - mil - iar place; Oth - er scenes may be as' and 'spot so dear to be As the one we left be - hind; Words of com - fort we may'.

bright, But we miss, 'neath al - ien skies, Both the wel - come and the light Of the

hear, But they can - not touch the heart, Like the tones to memory dear, Of the

The third system of musical notation. It continues the vocal melody, piano accompaniment, and bass line. The lyrics are: 'bright, But we miss, 'neath al - ien skies, Both the wel - come and the light Of the' and 'hear, But they can - not touch the heart, Like the tones to memory dear, Of the'.

old, kind, lov - ing eyes. Home is home, of this be - rept, Mem - ry loves a - gain to

rall. *a tempo.*

friends from whom we part. Home is home, the wanderer longs All the scenes of youth to

The fourth system of musical notation. It continues the vocal melody, piano accompaniment, and bass line. The lyrics are: 'old, kind, lov - ing eyes. Home is home, of this be - rept, Mem - ry loves a - gain to' and 'friends from whom we part. Home is home, the wanderer longs All the scenes of youth to'. There are tempo markings '*rall.*' and '*a tempo.*' above the piano accompaniment staff.

trace All the forms of those we left.. In the old fa - mi - liar place.

rall.

trace, And to hear the old home songs In the old fa - mi - liar place.

LIGHTLY TREAD.

JOHN SCOTLAND.

Andante.

p *f* *p*

1. Light - ly tread, 'tis hal - low'd ground; Hark! a - bove, be - low, a - round,
2. Soft - ly breathe, and whis - per low, In the star - light's mel - low glow!

cres. *dim.*

Fai - ry bands their vig - ils keep, Whilst frail mor - tals sink to sleep.
Gen - tly now the breez - es swell, Do not break the mag - ic spell.

p *mf*

And the moon, with fee - ble rays, Gilds the brook that bub - bling plays,
Let the peace - ful si - lence reign, Hold - ing with a sil - ver chain;

As in mur - murs soft it flows, Mu - sic meet for lov - ers' woes.
May this qui - et sea - son be Con - se - crat - ed now to thee.

WHEN DAYLIGHT FADES AWAY.

Words by E. R. LATTI.

BRETHOVEN (1770—1827).

Andante.

1. When day - light soft - ly fades a - way, In yon - der man - y - col - ored west, And
 2. Oh, ev - er wel - come, sa - cred hour, When shepherds heard the an - gel - strain; I

sol - emn night, on si - lent wing, Ap - pears in eb - on man - tle drest: 'Tis
 too, by faith, can list the song That once re - sound - ed on the plain! Oh,

then my thoughts from earth - ly pleasures That ev - er in - suf - fi - cient prove, Are
 let my long - ing spir - it ev - er, In ho - ly a - do - ra - tion stray To

wont to turn a - way to Heaven, And dwell up - on Al - might - y love!
 Him who sit - teth in the Heavens, When day - light soft - ly fades a - way!

LAND OF LIBERTY.

97

E. R. LATTI.

From "The Siege of Rochelle."

Allegretto.

1. Na-tive land of lib-er - ty! Hap-py home! hap-py home! All thy sons shall shout for
 2. To thy o - cean-bounded beach, Now we hail! now we hail! To thy prai - ries' dis - tant

3. To thy moun-tains grand and tall, Stretching far! stretching far! To thy ban - ner, o'er us

thee, Hap - py home! hap-py home! Favored re - gion of our birth, Blest are we! blest are
 reach, Hill and vale! hill and vale! To thy lakes so broad and deep, Na - tive land! na - tive

all, Stripe and star! stripe and star! By thy just and righteous laws, Na - tive land! na - tive

we! There's no oth - er land on earth, Like to thee! like to thee! Na-tive land of lib - er -
 land! To thy riv - ers' mighty sweep, To the strand! to the strand! Na-tive land, &c.

land! Human freedom's ho - ly cause Still shall stand! still shall stand! Native land of lib - er -

ty! Happy home! hap-py home! All thy sons shall shout for thee, Happy home! hap - py home!

ty! Happy home! hap-py home! All thy sons shall shout for thee, Happy home! hap - py home!

COMING OF SPRING.

R. L. D.

JULIUS OTTO (1904).

Allegretto.

1. When the spring-time breaks the gloom, And the vio - lets are in bloom, Then, re-

2. When the spring-time comes a - gain, And with song re - sounds the... glen, Then, on

newed a - gain with-in.. us, Must Love its place as - sume; Re - viv - ing, re - viv - ing, Sweet

high with brighter pin - ions, Must Hope ap - pear to men; Re - viv - ing, re - viv - ing, Bright

love its place as - sume, Sweet love... its place as - sume, Sweet love its place as -

hope ap - pear to men, Bright hope... ap - pear to men, Bright hope ap - pear to

sume, Sweet love its place as - sume, Sweet love its place as - sume. When the

men, Bright hope ap - pear to men, Bright hope ap - pear to men. When the

spring-time comes a-gain, When the spring-time comes again, Yes, comes a-gain, Yes, comes a-gain.

crea. *TUTTI. f* *dim. e rall.* *pp*

spring-time comes a-gain, When the spring-time comes a-gain.....

IN SUMMER-TIME.

Words by T. D'ORFÈY (about 1680).

J. L. HATTON.

Allegretto.

1. In summer-time, when flow'rs do spring, And birds sit on each tree, Let lords and knights say

f

2. Our mu-sic is a lit-tle pipe, That can so sweet-ly play; We hire old Hal from

what they will, There's none so mer-ry as we... There's Tom with Nell, Who bears the bell, And

Whit-sun-tide, Till lat-ter Lam-mas-day;.. When the day is spent, With one consent, A-

Will-ly with pret-ty Bet-ty;..... Oh, how we skip it, Ca-per and trip it,

gain we all a-gree..... To ca-per and skip it, Trample and trip it,

p *p*

We skip it, and trip it, we skip it,
To ca-per, To ca-per and skip it,

Un-der the greenwood tree! the green - wood tree,.....

Oh, how we skip it, Ca-per and trip it,
Ca-per and skip it, Tram-ple and trip it,

Un-der the greenwood tree! Un-der the green - wood tree!.....

the green - wood tree,.....

Un-der the green-wood tree!.. Oh, how we skip it, Ca-per and trip it,

Un-der the green-wood tree!.. Ca-per and skip it, Tram-ple and trip it,

Un-der the green-wood tree! Un-der the green - wood tree!.....

Un-der the green-wood tree! Un-der the green - wood tree!.....

skip it,

..... Un-der the green - wood tree!.. ..

..... Un-der the green - wood tree!....

trip it, Un-der the green - - - - wood tree!.....

SILENT NIGHT.

101

ALFRED BELL.

J. BARNBY.

Larghetto.

1. Si - lent night! Peace - ful night! Now the stars are gleam - ing bright;
p *dim.*
 2. Ho - ly peace! Kind - ly peace! Wea - ry hands from toil re - lease;

Si - lent night! Peace - ful night! Now the stars are gleam - ing bright,
pp *cres.* *cen.*
 Ho - ly peace! Kind - ly peace; Wea - ry hands from toil re - lease,

Now the stars are gleam - ing bright; Moonbeams rest on crag and tow'r—Silv'ring stream and
do. *mf* *mp* *cres.*
 Wea - ry hands from toil re - lease; Wea - ry eyes now close in sleep; Com - fort give to

mead and bow'r. Si - lent, peace - ful night! Si - lent, peace - ful night!
dim. *p* *pp e rall.*
 them that weep, Com - fort, rest, and peace! Com - fort, rest, and peace!

THOUGH WE PART. (Graduating Song.)

E. R. LATTA.

G. B. L.

1. Though we part from one an - oth - er, And from teach - ers kind and dear, And to
(This may be sung as a Duet.)

2. Though we part, no more to min - gle As we here so oft have done; Though our
 3. Though we part, no more to list - en To each dear fa - mil - iar tone, In the

dis - tant spots may jour - ney, Ne'er to re - as - sem - ble here: Yet, when we a - part are
 de - vi - at - ing path - ways More and more a - part must run: We in heart shall move to -
 ear of mem - ry sound - ing, It shall ev - er be our own! And the hands we take at

dwel - ling, Oft our thoughts shall hith - er flee! We shall thus re - new the meet - ing! Each, in
 geth - er, Just the same through good and ill! Tears may fall, but yet, in fond - ness, We shall
 part - ing, Tho' we nev - er - more may grasp, We shall still be - hold ex - tend - ed! We shall

CHORUS.

heart, shall pres - ent be! Though we part, we'll still re - mem - ber All the scenes we've cherished
 be re - membered still! Though we part, we'll still re - mem - ber All the scenes we've cherished
 still ap - pear to clasp! Though we part, etc.

THOUGH WE PART.

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here; And the sweet-ness of their mem-'ry Shall our spir - its ev - er cheer.

here; And the sweet-ness of their mem-'ry Shall our spir - its ev - er cheer.

MAY DAY.

M. Z. TINKER.

Moderato. mf

1. The dai - sies peep from ev - ery field, And vio - lets sweet their o - dor yield; The

2. Lo! Sol looks down with ra - diant eye, And throws a smile a - round his sky, Em -

pur - ple blos - som paints the thorn, And streams re - flect the blush of morn; Then,

brac - ing hill and valo and stream, And warm - ing na - ture with his beam; Then,

lads and las - ses, all be gay, For this is na - ture's ho - li - day, For

lads and las - ses, all be gay, For this is na - ture's ho - li - day, For

MAY DAY.

TRIO-SOLO.

this is na - ture's ho - li - day. Be - hold the lark in e - ther float, While

SOLO.

this is na - ture's ho - li - day. The in - sect tribes in my - riads pour, And

rap - ture swells the liq - uid note; What war - bles he, with mer - ry cheer, Let

kiss with zeph - yr ev - ery flow'r; Shall these our i - cy hearts re - prove, And

CHORUS.

love and pleas - ure rule the year? Then, lads and las - ses, all be gay, For

tell us we are foes to love? Then, lads and las - ses, all be gay, For

this is na - ture's ho - li - day, For this is na - ture's ho - li - day.

rit.

this is na - ture's ho - li - day, For this is na - ture's ho - li - day.

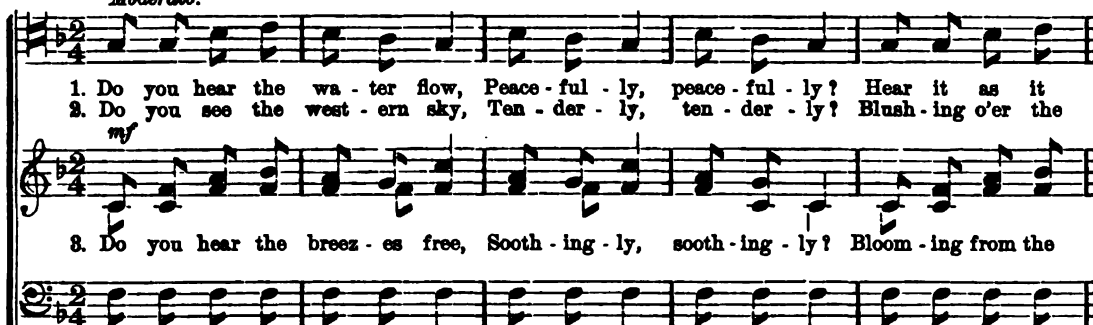
EVENING SONG.

105

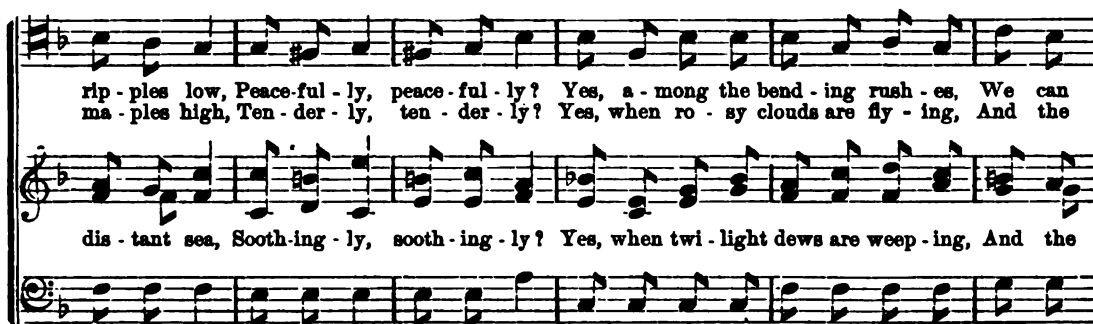
A. E. DALEY.

W. F. HEATH.

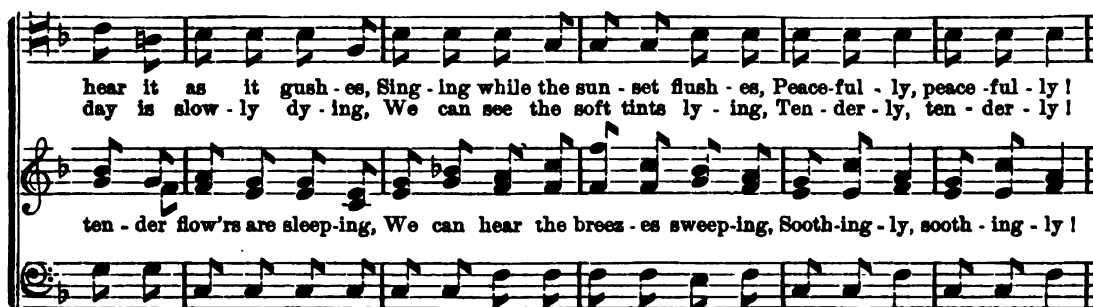
Moderato.



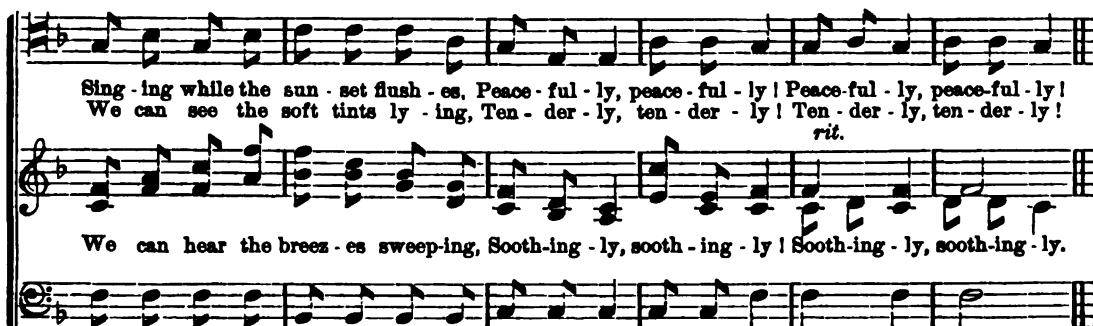
1. Do you hear the wa - ter flow, Peace - ful - ly, peace - ful - ly? Hear it as it
2. Do you see the west - ern sky, Ten - der - ly, ten - der - ly? Blush - ing o'er the
3. Do you hear the breez - es free, Sooth - ing - ly, sooth - ing - ly? Bloom - ing from the



rip - ples low, Peace - ful - ly, peace - ful - ly? Yes, a - mong the bend - ing rush - es, We can
ma - ples high, Ten - der - ly, ten - der - ly? Yes, when ro - sy clouds are fly - ing, And the
dis - tant sea, Sooth - ing - ly, sooth - ing - ly? Yes, when twi - light dews are weep - ing, And the



hear it as it gush - es, Sing - ing while the sun - set flush - es, Peace - ful - ly, peace - ful - ly!
day is slow - ly dy - ing, We can see the soft tints ly - ing, Ten - der - ly, ten - der - ly!
ten - der flow'rs are sleep - ing, We can hear the breez - es sweep - ing, Sooth - ing - ly, sooth - ing - ly!



Sing - ing while the sun - set flush - es, Peace - ful - ly, peace - ful - ly! Peace - ful - ly, peace - ful - ly!
We can see the soft tints ly - ing, Ten - der - ly, ten - der - ly! Ten - der - ly, ten - der - ly!
We can hear the breez - es sweep - ing, Sooth - ing - ly, sooth - ing - ly! Sooth - ing - ly, sooth - ing - ly.

FORTH TO THE BATTLE.

Words by GEORGE LINLEY.

Welsh.—Arranged by BRINLEY RICHARDS.

Animato.

1. Forth to the bat-tle! on-ward to the fight, Swift as the ea-gle in his flight!

2. Winds! that float o'er us, bid the ty-rant quail, Ne'er shall his ruf-fian bands pre-vail!

Let not the sun-light o'er our pathway close, Till we o'erthrow our hat-ed foes.

Morn-ing shall view us fet-ter-less and free, Slaves ne'er shall Cym-ry's chil-dren be.

Strong as yon-der foam-ing tide, Rush-ing down the moun-tain side;

Heav'n our arms with con-quest bless, All our bit-ter wrongs re-dress;

Be ye rea-dy, sword and spear, Pour up-on... the spoil-er near.

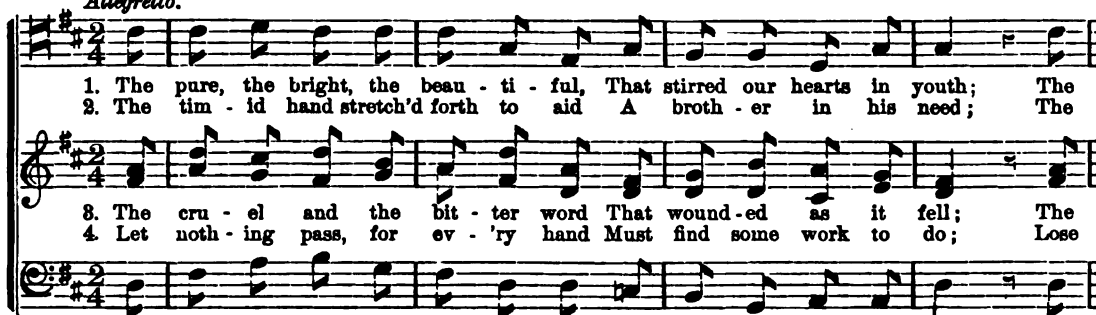
Strike the harp! a-wake the cry! Val-or's sons... fear not to die!

THESE THINGS CAN NEVER DIE.

107

F. MULLER, Vienna.

Allegretto.



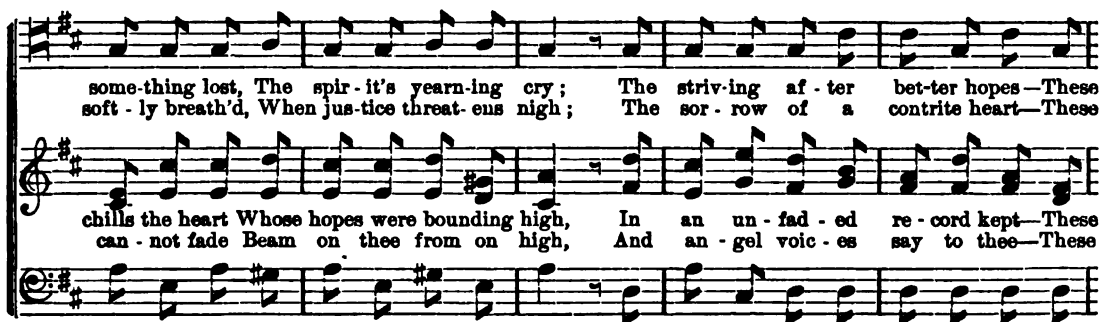
1. The pure, the bright, the beau - ti - ful, That stirred our hearts in youth; The
 2. The tim - id hand stretch'd forth to aid A broth - er in his need; The

3. The cru - el and the bit - ter word That wound-ed as it fell; The
 4. Let noth - ing pass, for ev - 'ry hand Must find some work to do; Lose



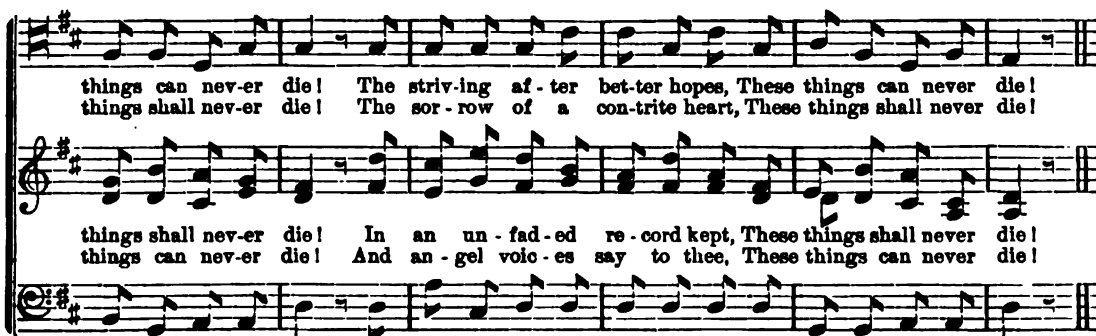
im-pulse to a world-ly prayer, The dreams of love and truth; The long-ing af - ter
 kind - ly words in grief's dark hour That prove a friend in - deed; The plea for mer - cy

chill - ing want of sym - pa - thy We feel but nev - er tell; The hard re - pulse that
 not a chance to wak - en love, Be firm, and just, and true; So shall a light that



some-thing lost, The spir - it's yearn-ing cry; The striv-ing af - ter bet-ter hopes—These
 soft - ly breath'd, When jus-tice threat - ens nigh; The sor - row of a con-true heart—These

chills the heart Whose hopes were bounding high, In an un - fad - ed re - cord kept—These
 can - not fade Beam on thee from on high, And an - gel voic - es say to thee—These



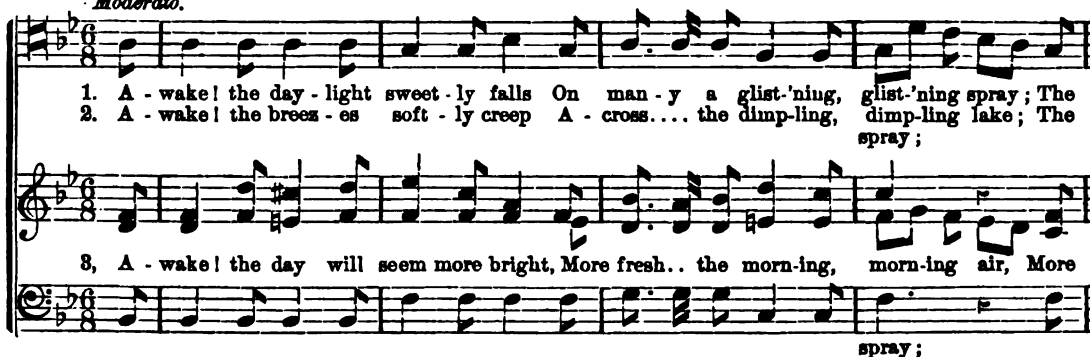
things can nev - er die! The striv-ing af - ter bet-ter hopes, These things can never die!
 things shall nev - er die! The sor - row of a con-true heart, These things shall never die!

things shall nev - er die! In an un - fad - ed re - cord kept, These things shall never die!
 things can nev - er die! And an - gel voic - es say to thee, These things can never die!

AWAKE! THE DAYLIGHT SWEETLY FALLS.

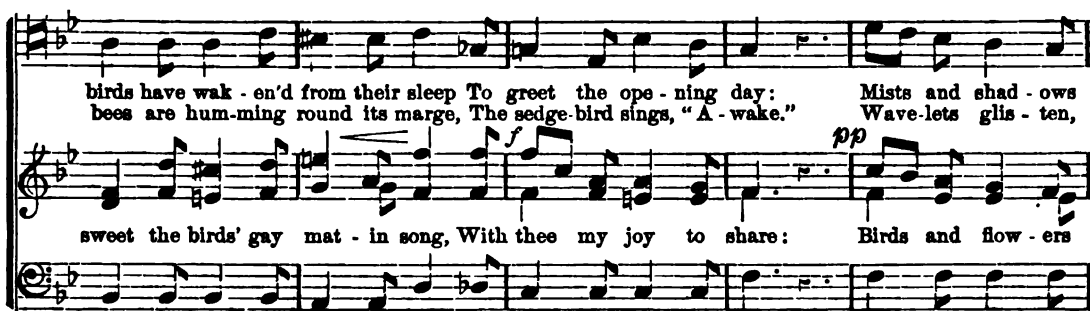
WILLY DE BURGH.

W. BORROW.

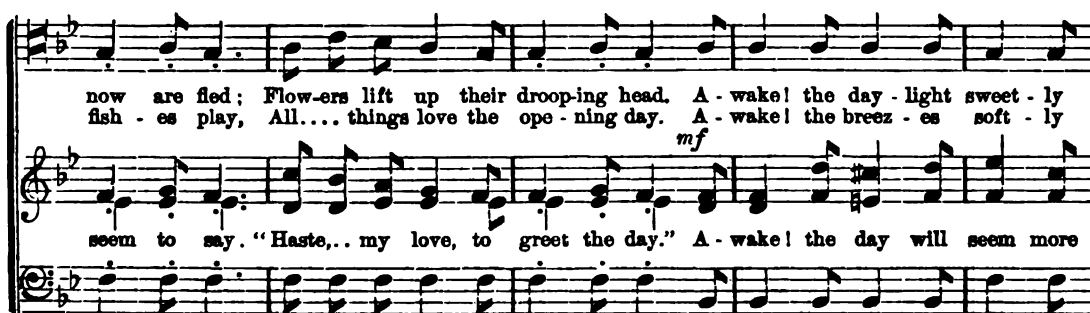
Moderato.


1. A - wake! the day - light sweet - ly falls On man - y a glist-'ning, glist-'ning spray; The
 2. A - wake! the breez - es soft - ly creep A - cross.... the dimp-ling, dimp-ling lake; The
 spray;

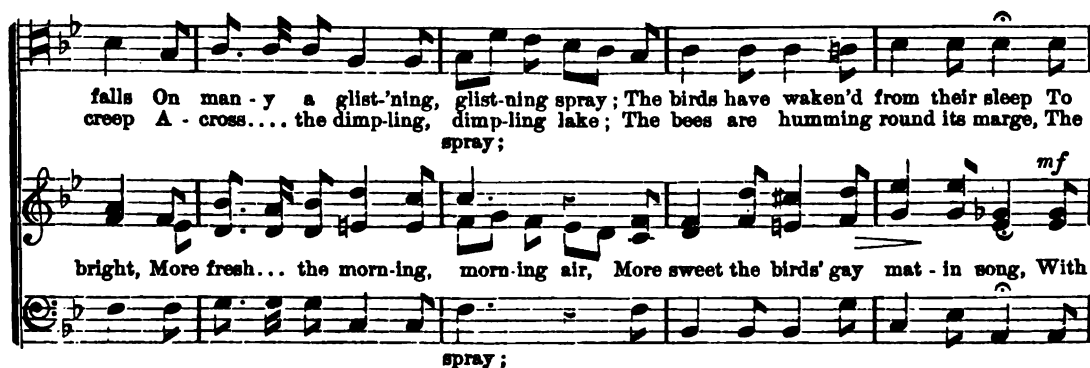
3. A - wake! the day will seem more bright, More fresh... the morn-ing, morn-ing air, More
 spray;



birds have wak - en'd from their sleep To greet the ope - ning day: Mists and shad - ows
 bees are hum-ming round its marge, The sedge-bird sings, "A - wake." Wave-lets glis - ten,
 sweet the birds' gay mat - in song, With thee my joy to share: Birds and flow - ers



now are fled; Flow-ers lift up their drooping head. A - wake! the day - light sweet - ly
 fish - es play, All.... things love the ope - ning day. A - wake! the breez - es soft - ly
 seem to say. "Haste,.. my love, to greet the day." A - wake! the day will seem more



falls On man - y a glist-'ning, glist-'ning spray; The birds have waken'd from their sleep To
 creep A - cross.... the dimp-ling, dimp-ling lake; The bees are humming round its marge, The
 spray;
 bright, More fresh... the morn-ing, morn-ing air, More sweet the birds' gay mat - in song, With
 spray;

greet the opening day. Wake, a-wake, a-wake, Wake, a-wake, a-wake!
 sedge-bird sings a-wake. Wake, a-wake, Wake, a-wake, a-wake!
 thee my joy to share. Wake, a-wake, Wake, a-wake!

OUR CHILDHOOD'S DAYS.

E. R. LATTA.

MOZART (1756-1791).

Allegretto.


1. Come back, come back, bright days, From out the dreamy past! If ye can come no
 2. The scenes, which then de-light-ed, Were fair-er to our view! The stars more bright were
 8. The chain of love and friendship More firm-ly seem'd to hold! It nev-er, nev-er

more... Why did ye speed so fast? The days when we were chil-dren-How
 gleam-ing! The skies ap-pear'd more blue! The days when we were chil-dren Up-
 tarnished, Its links were pur-er gold! The days when we were chil-dren, De-

bliss-ful now they seem, Since we have drift-ed far-ther A-down life's wind-ing stream!
 on a par-ent's knee-Such dear de-light-ful sea-sons, We nev-er-more may see!..
 light-ed with our play, Have van-ished like the rain-bow! They were too bright to stay!

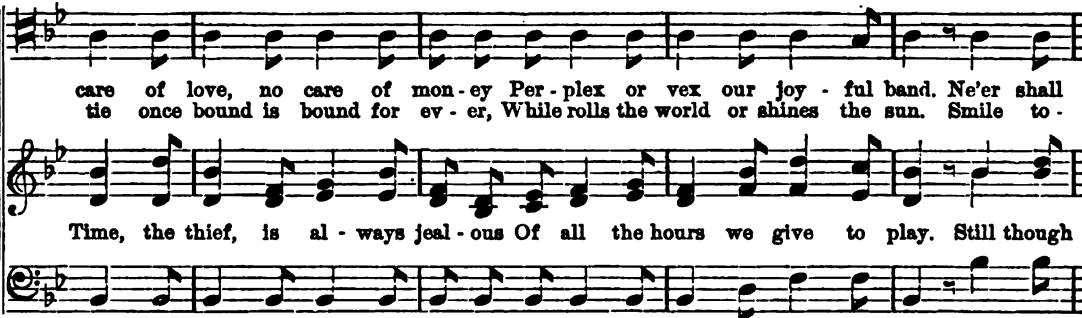
OUR HEARTS ARE LIGHT.

Arranged by J. PITTMAN.



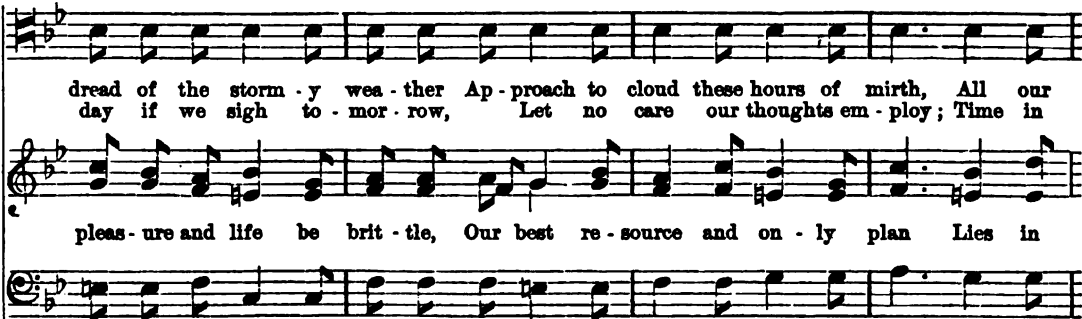
1. Our hearts are light, our skies are sun - ny, Our path - way lies thro' fal - ry land; No
2. No change may part, no time shall sev - er The soul that friend - ship links in one; The

8. Our lives are short, the sa - ges tell us; Our joys are brief, the wise men say; Old



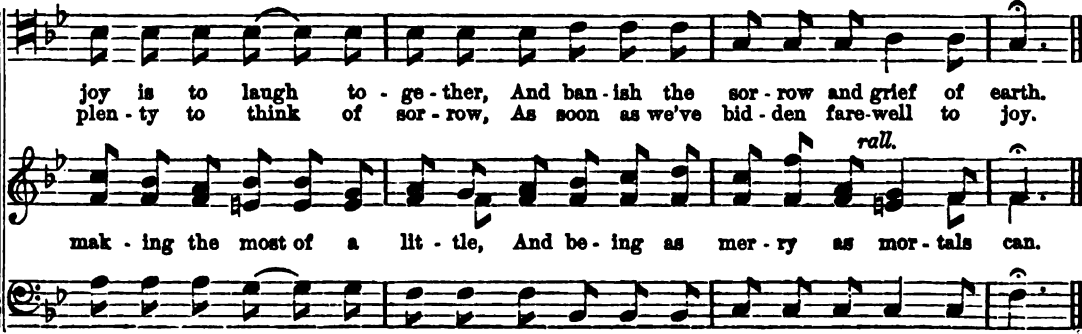
care of love, no care of mon - ey Per - plex or vex our joy - ful band. Ne'er shall
tie once bound is bound for ev - er, While rolls the world or shines the sun. Smile to -

Time, the thief, is al - ways jeal - ous Of all the hours we give to play. Still though



dread of the storm - y wea - ther Ap - proach to cloud these hours of mirth, All our
day if we sigh to - mor - row, Let no care our thoughts em - ploy; Time in

pleas - ure and life be brit - tle, Our best re - source and on - ly plan Lies in



joy is to laugh to - ge - ther, And ban - ish the sor - row and grief of earth.
plen - ty to think of sor - row, As soon as we've bid - den fare - well to joy.

rall.

mak - ing the most of a lit - tle, And be - ing as mer - ry as mor - tals can.

OUR HEARTS ARE LIGHT.

111

So let us chant our cho - rus gai - ly, Car - ol - ing night - ly, car - ol - ing
a tempo.
 So let us chant our cho - rus gai - ly Car - ol - ing night - ly, car - ol - ing

dai - ly, So in this life of thorns and flow'rs Let on - ly the last be al - ways
 dai - ly, So in this life of thorns and flow'rs Let on - ly the last be al - ways

ours. So let us chant our cho - rus gai - ly, Car - ol - ing night - ly, car - ol - ing
 ours. So let us chant our cho - rus gai - ly, Car - ol - ing night - ly, car - ol - ing

dai - ly, So in this life of thorns and flow'rs Let on - ly the last be al - ways ours.
 dai - ly, So in this life of thorns and flow'rs Let on - ly the last be al - ways ours.

IN THE GLEN.

From ARMINIUS, by R. L. D.

A. E. MARSCHNER.

Allegro moderato.

1. Most sweet - ly sounds a hap - py song In green and pleas - ant glen, From
 2. Most peace - ful rests the wea - ry head On ten - der moss so green, No
 3. Most grate - ful is the drink that wells From spring in rock - y shade; A

all the branch - es loud and long It rings to me a - gain. Then let us all be
 step dis - turbs, no word is said, The birds a - lone are seen. They soft - ly sing as
 mur - mur, as from ti - ny bells, Up - on the stones is made. The deer, with tread the

1st time, Soli; 2d time, Chorus.
 sing - ing, Our voi - ces glad - ly ring - ing: The ech - o and the
 dream - ing, The wood in slum - ber seem - ing: Then let us seek where
 light - est, Seeks out the fount - ain bright - est: The leaf - y branch - es

voice of bird Will in the cho - rus all be heard. Hal - lo, hal - lo, hal -
 none in - trade, And rest a - mid the qui - et wood. Hal - lo, hal - lo, hal -
 o - ver - head, Bend down to kiss the gras - sy bed. Hal - lo, ect.

IN THE GLEN.

113

lo!.... In green and pleas-ant glen; Hal - lo, hal - lo, hal - lo!.... In green and
f *mf* *mf* *cres.* *dim.*

lo!.... In green and pleas-ant glen; Hal - lo, hal - lo, hal - lo!.... In green and
 hal-lo! hal-lo!

pleas - ant glen; Hal - lo, hal - lo, hal - lo!... Hal - lo, hal - lo, hal - lo!
ff *pp Echo.*

pleas - ant glen; Hal - lo, hal - lo, hal - lo!... Hal - lo, hal - lo, hal - lo!

GOOD NIGHT.

Translation by REV. J. TROUTBECK.
Allegretto.

GUSTAVE CARULLI

1. Bim, bim, bim, bim, hear us sing - ing! Bim, bim, bim, bim, now sounds the mid - night
p staccato.

2. Bim, bim, bim, bim, chimes are ring - ing! Bim, bim, bim, bim, ye zeph - yrs, lend your

hour! Bim, bim, bim, bim, hear us sing - ing! Bim, bim, bim, bim, now
pp

aid; Bim, bim, bim, bim, chimes are ring - ing! Bim, bim, bim, bim, ye

GOOD NIGHT.

mf > > >

Bim, bim, bim,

sounds the mid - night hour! Hark! how the chimes are ring - ing! Voi - ces, your

mf > > >

seph - yrs, lend your aid. What we a - far are sing - ing, Still to her

mf > > >

Bim, bim, bim,

cres. > > > *f* ^

bim, bim, bim, bim, bim,

way be wing - ing High to our la - dy's bower; Charm her with mag - ic power.

cres. > > > *f* ^

ear be bring - ing; Breathe o'er this gen - tle maid, Where she in rest is laid.

cres. > > > *f* ^

bim, bim, bim, bim, bim.

p > > > *p* ^

While we our watch are keep - ing, May she in slum - bers light Calm and se -

p > > > *p* ^

While we our watch are keep - ing, May she in slum - bers light Calm and se -

p > > > *p* ^

cure be sleep - ing: So let us say good - night; Calm be our la - dy sleep - ing;

p > > > *p* ^

cure be sleep - ing: So let us say good - night;

GOOD NIGHT.

115

So let us say good night, So let us say good night, good night, good

mf cresc. *f* *p*

So let us say good night, So let us say good night, good night, good

f *p*

night, good night, good night, good night, good night, good night,

mf a tempo. *p*

good night, good night, good night, good night, good night, good

mf *p*

night, good night, good night, good night, good night, good night,

good night, good night; La la la la la la la la la la

cres. *f*

night, good night, good night; La la la la la la la la la

cres. *f*

good night, good night; La la la, etc.

la la la la la la la la la la la la la la la, la, la.

cres. *ff*

la la la la la la la la la la la la la la la, la, la.

VOCAL WALTZ.

Words and Music by W. F. TAYLOR.

Tempo di Valse.

1. *mf* La, la la, la la, la la,..... Oh, *f* |: charm - ing it is, and de-

2. La, la la, la la, la la,..... Each |: heart doth beat light - ly, each

light - ful to dwell On thy sweet fas - ci - na - tion, O beau - te - ous waltz!.... No

eye beam-eth bright-ly, Whilst fair feet glide fai - ry - like round and a - round..... O

words can I find thy great charms to ex - tol, For my muse for the want of them

waltz, beauteous waltz, I am con - quer'd by thee, For the queen of all dan - ces thou'lt

1st. sud - den - ly halts.... Oh, *2d.* |: halts. |: *p* la la, la la, la la, la la,

For round and round to mu - sic's swell Of

ev - er be found.... Each *p* |: found. |: la la, la la, la la, la la,

la, la, la, la,

NOTE.—Should the fourth measure be found too difficult, the quarter rest and small G may be substituted for the four eighths in this and succeeding similar passages.

la la, la la, la la, la la, la la, la la, la la, la la,
mel - o - dies en - chant - ing, O waltz, thy cir - cling

la la, la la, la la, la la, la la, la la, la la, la la,
la, la, la, la, la, la,

1st. 2d.
la la, la la, la la, la la la la la la. :| la.
fai - ry whirl, Each sense of mine en - tranc - ing. :| ing.

la la, la la, la la, la la la, la. :| la.
la, la, la, la, la, la. :| la.

THE SPRING'S AWAKING.

From ROBERT KARWE, by R. L. D.
Animato.

WILHELM BAADER.

1. A - way, ye sing - ers, march - ing, A - way, with vol - ces loud and gay; To

2. Then up, with spir - its bound - ing, A - way thro' na - ture's o - pen door, The

wood-land halls high arch - ing We first will take our way, While birds in cho - rus
poco rit. *p* *Moderato.*

May - bells gai - ly sound - ing Ring in the spring once more. We'll fol - low, o - ver

sing their hymns, Their Maker's praises sound - ing; The earth her fields with flow - ers trim, In
bloom - ing ways, The chim - ing in - vi - ta - tion, To woodland, where our song of praise Re-

beau - ty all a - bound - ing. And ev - 'ry-where, In earth and air, The
news its in - spi - ra - tion. And ev - 'ry-where, In earth and air, The

hap - py ti - dings break: The spring-time, yes, the spring-time, The spring-time is a-
hap - py ti - dings break: The spring-time, yes, the spring-time, The spring-time is a-

wake; The spring-time, yes, the spring-time, The spring-time is a - wake.
wake; Yes, the spring-time, yes, the spring-time, The spring-time is a - wake.

THE VALLEY OF HOME.

119

R. L. DAWSON.

FRANZ ABT (1819).

Moderato.

1. Dear val - ley of home, thou art hap - py and bright, So sweet - ly en - fold - ed by
 2. Dear val - ley of home, thou art cov - er'd with green, And vio - lets and ros - es and
 3. Dear val - ley of home, where in in - no - cent play My child - hood on wings swift - ly
 4. Dear val - ley of home, there may I, in the bloom The lin - den - tree bears full of

blos - som - ing height; There whis - per the breez - es, re - fresh - ing and
 lil - ies are seen; There lov - ing I rest by the cool, run - ning
 van - ished a - way, No oth - er scene ri - vals thy calm sum - mer
 pleas - ant per - fume, At eve - ning re - pose..... on the soft mos - sy

rare, And peace gen - tly lin - gers and kiss - es the air. O val - ley of
 brook, There an - swers the ech - o from man - y a nook. O valley, &c.
 shade, No sor - row or care.... the re - mem - brance can fade. O val - ley of
 seat, And sleep.... my last sleep.... in this peace - ful re - treat. O valley, &c.

home, thou art hap - py and bright; Dear val - ley of home, thou art hap - py and bright.
 home, thou art hap - py and bright, Dear val - ley of home, thou art hap - py and bright.

HENCE, NOW AWAY.

L♯C C C C C.

Allegro moderato.

1. Hence, now a - way to the bat - tle field, Faith, fear - less right is the

2. To face the foe, brave war - riors, speed, A - bate their pride, reap

This system contains the first two staves of music. The first staff is for the vocal melody, and the second staff is for the piano accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. The tempo is marked 'Allegro moderato'.

war - rior's shield; Then peace once more will be smil - ing round, When

hon - or's meed; Let coun - try's love our souls in - spire, And

This system contains the third and fourth staves of music. The vocal melody continues on the first staff, and the piano accompaniment continues on the second staff.

back we come with lau - rels crown'd! Hence, now a - way to the bat - tle

vir - tue's aim be our de - sire. To face the foe, brave war - riors,

This system contains the fifth and sixth staves of music. The vocal melody continues on the first staff, and the piano accompaniment continues on the second staff.

field, Faith, fear - less right is the war - rior's shield; Then peace once

speed, A - bate their pride, reap hon - or's meed; Let coun - try's

This system contains the seventh and eighth staves of music. The vocal melody continues on the first staff, and the piano accompaniment continues on the second staff.

p

peace once more,
coun - try's love,

peace once more,
coun - try's love

peace once more, once
e'er our souls in-

more,..... then peace once more,..... Then peace once more will be smil - ing
love,..... let coun-try's love,..... Let country's love our... souls in-

p

peace once more,
coun - try's love,

peace once more,
coun - try's love

peace once more, once
e'er our souls in-

p

more,.....
spire,.....

When we come,
Vir - tue's aim,

when we come,
vir - tue's aim

round,..... When back we come,..... when back we come,..... When back we
spire,..... And vir-tue's aim,..... and vir-tue's aim,..... And vir-tue's

p

more be smiling round,
spire, And virtue's aim,

When we come,
Vir - tue's aim,

when we come,
vir - tue's aim

come with lau - rels crown'd, When back we come with lau - rels
e'er be, etc.

aim be our de - - sire, And vir - tue's aim be our de-

crown'd, When back we come with vic - to - ry crown'd.

sire, And vir - tue's aim e'er be our de - sire.

THE NIGHT

R. L. D.

FRANZ SCHUBERT (1797-1828).

Moderato.

1. How fair art thou, Heav-en-ly still-ness, Peace-ful thy brow. See the stars so

2. How fair art thou, Heav-en-ly still-ness, Peace-ful thy brow. Moon-lit air is

clear-ly gleam-ing, Mov-ing thro' the heav-en's por-tal, Bright and si-lent

full of mild-ness; Breath of spring the mead-ow cross-es, Lin-ing all the

eyes im-mor-tal, From the dis-tance on us beam-ing, From the dis-tance

springs with moss-es, Flow-ers ban-ish win-ter's wild-ness, Ban-ish win-ter's

beam-ing; Bright and si-lent eyes im-mor-tal From the dis-tance beam-ing.

wild-ness; Lin-ing all the springs with moss-es, Ban-ish win-ter's wild-ness.

THE ANGEL OF PATIENCE.

123

SPITTA.

Moderato.

1. A gen - tle an - gel walk - eth Throughout a world of woe,... With mes - sag - es of *cres.*

2. So gent - ly will he lead thee Through all the cloud - y day,... And whis - per of glad

mer - cy To mourn - ing hearts be - low ; His peace - ful smile in - vites them To *dolce.*

tid - ings To cheer the pil - grim's way ; His cour - age nev - er fail - ing When

love and to con - fide ;.. Oh ! fol - low in his foot - steps, Keep close - ly by his

thine is al - most gone,.. He takes thy hea - vy bur - den And helps to bear it

side, Keep close - ly by his side. *dolce.*

on, And helps to bear it on.

8. He will not blame thy sorrows,
But brings the healing balm ;
He does not chide thy longings,
But soothes them into calm ;
And when thy heart is murmur'ing,
And wildly asking " Why ?"
He, smiling, beckons onward,
And points unto the sky.
4. He will not always answer
Thy questions and thy fear ;
His watchword is, " Be patient,
The journey's end is near ;"
And ever through the toilsome way
He tells of joys to come,
And points to rest the pilgrim,
The wand'rer to his home.

BLEST SPRING-TIME.

From HERMANN FRANCKE, by E. R. L.

FRANZ ABT (1819).

Allegretto.

1. When the spring comes on, when the snow is gone, And the vio - lets wake a
 2. When in woods pro - found, cuck - oo songs re - sound, When her up - ward way the
mf
 3. Scarce my will know I, I would weep - ing try, I'd re - joic - ing wan - der

sweet per - fume; When the vales are bright, green the moun - tain height, Heart, O
 sky - lark wings; When in yon - der vale sings the night - in - gale, How re -
mf
 life all through; Long - ing bids me roam, love at - tracts me home, Heart, O

heart, a - wak - en from thy gloom! Heart, O heart a - wak - en from thy gloom. See the
 joic - es then my heart and sings, How re - joic - es then my heart and sings: O thou
f *m* *cres.* *dim.* *p*
 murm'ring heart, what wilt thou do? Heart, O murm'ring heart, what wilt thou do? Look, O

world so bloom - ing, see the world sub - lime, O how won - der - ful, thou
 world so mer - ry, O thou world sub - lime, O how won - der - ful, thou
cres. *dim.* *cres.* *sf*
 heart, so cheer - y, see the world sub - lime, O how won - der - ful, thou

BLEST SPRING-TIME.

125

blest spring-time! See the world so bloom - ing, see the world sub - lime! O how
 blest spring-time! O thou world so mer - ry, O thou world sub - lime! O how, &c.
dim. mf cres. dim. f

blest spring-time! Look, O heart, be cheer - y! see the world sub - lime! O how

won - der - ful, thou blest spring-time; O how won - der - ful, thou blest spring-time.
dim. cres. e rit.

won - der - ful, thou blest spring-time; O how won - der - ful, thou blest spring-time.

SWEET IS THE HOUR OF REST.

Words by S. C.

Cantabile con espressione.

MERCADANTE.

1. Sweet, sweet is the hour of rest, When day-light's toil is o'er,.... And lov - ers

2. Sweet, sweet are the vows then giv'n, When summer's genial show - ers Bring forth the

fond - ly meet On some bright moon-lit shore, On some bright moonlit shore; Oh, hap - py

precious sweets From herbs, and trees, and flow'rs, From herbs, and trees, and flow'rs;

SWEET IS THE HOUR OF REST.

cresc. *cresc.*

hap - py, in heaven trust-ing, Hoping, hop-ing in fate's de - cree, May nev-er sev - er,

in heaven trust-ing, in fate's de - cree,

f cresc. *f* *dim.*

but blessing ev - er, U - nite in love and des - ti - ny, U - nite in love and des - ti -

but blessing ev - er, U - nite in love and des - ti -

ad lib. *pp* *cresc.*

ny..... Sweet, sweet is the hour of rest, When daylight's toll is o'er,... And

ny..... *ad lib.* Sweet, sweet is the hour of rest, When daylight's toll is o'er,... And

mf *dim.*

lov - ers fond - ly meet On some bright moon-lit shore, On some bright moon-lit shore.

lov - ers fond - ly meet On some bright moon-lit shore, On some bright moon lit shore.

FORGIVE AND FORGET.

G. B. L. 127

Moderato.

1. Oh, for-give and for-get, for this life is too fleet-ing To waste it in brood-ing o'er

2. In the path we must tread, lead-ing down to the val-ley, Are cross-es and tri-als to

3. But this life is so short, be it sun-shine or shad-ow, That we can-not af-ford to...

wrongs we have met; It is bet-ter, far bet-ter to smoth-er our an-ger, To

lift and to bear; And the chal-ice of life, from which we are now drinking, Oft brood o'er a wrong; Let us lift up our bur-dens and bear them on brave-ly, We'll

teach the proud heart to for-give and for-get. Oh, for-give and for-get, Oh, for-

bears to our lips drops of sor-row and care. Oh, for-give and for-get, Oh, for-lay them down short-ly, it can-not be long. Oh, for-give, etc.

give and for-get; Oh, teach your proud heart to for-give and for-get.

give and for-get; Oh, teach your proud heart to for-give and for-get.

- 4 Then forgive and forget, if the friends we loved fondly
Prove themselves to be false and unworthy of trust;
Oh! deal with them kindly, for they are but mortals,
And erring like us, for we too are but dust.
Oh, forgive, etc.
- 5 Oh! deal with them tenderly, pity their weakness,
We know every heart has its evil and good;
We all have one Father in heaven, hence are brothers,
Then let us forgive and forget as we should.
Oh, forgive, etc.

FAYS AND ELVES.

FROM "FLOTOW'S MARTHA."

Words by CHARLES J. ROWE.

Arranged by EDWARD F. RIMBAULT.

Allegro non troppo.

1. Fays and elves from flow - 'ry groves ap - pear - ing, In their sports so

2. Moon and stars 'midst twi - light skies ap - pear - ing, Light the earth so

The first system of the musical score is in 2/4 time, featuring a treble and bass staff. The melody for the first part is in the treble staff, and the second part is in the bass staff. The key signature has one flat (B-flat).

light - ly trip it o'er the green; Now on high their el - fin queen are

bright - ly with their sil - ver sheen; Far and wide their bright rays tint the

The second system continues the melody and accompaniment. The lyrics are aligned with the notes in the treble and bass staves.

bear - ing; Woe to mor - tal who by them is seen. Now they sport where

mead - ows; With soft splen - dor deck the em - 'rald green. So they sport where

The third system includes a dynamic marking of *mf* (mezzo-forte) above the treble staff. The melody and accompaniment continue.

fan - cy i - dly leads them; First 'tis here, then thith - er may they all be seen;

fan - cy i - dly leads them; Now 'tis here, then thith - er may they all be seen;

The fourth system includes a dynamic marking of *rit.* (ritardando) above the treble staff. The melody and accompaniment conclude the piece.

a tempo.
Dance and song to - geth - er do they min - gle, Pleas'd to pay sweet

hom - age to their queen! Now they sport, now they play, Ev - er free, ev - er

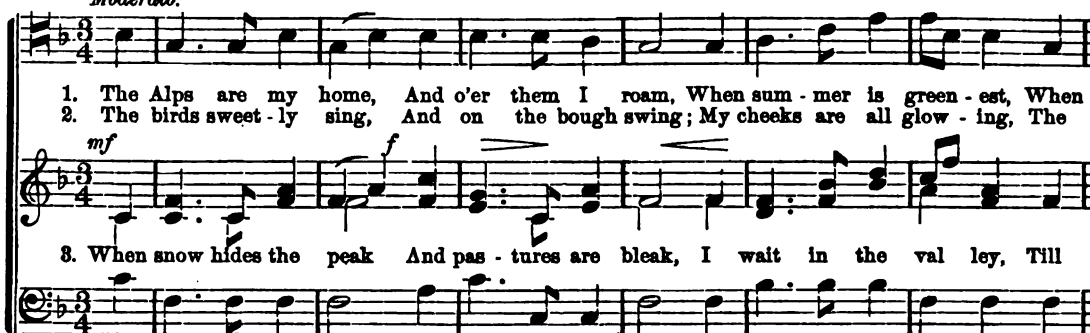
gay, Now they sport, now they play, Ev - er free, ev - er gay; Trick - sy

spir - its o'er the green Flit a-round their fai - ry queen, Flit a-round their fai - ry queen.
cres. f rit.

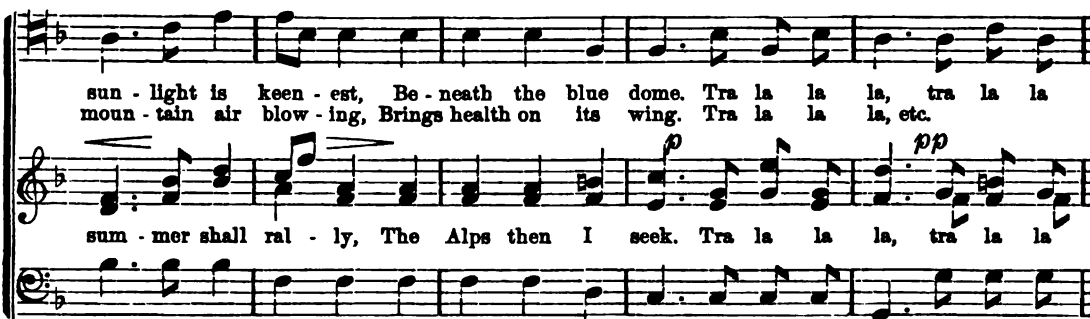
ALPINE SHEPHERD'S SONG.

R. L. D.

FERDINAND HUBER (1791—1863).

Moderato.


1. The Alps are my home, And o'er them I roam, When sum-mer is green-est, When
2. The birds sweet-ly sing, And on the bough swing; My cheeks are all glow-ing, The
3. When snow hides the peak And pas-tures are bleak, I wait in the val ley, Till



sun-light is keen-est, Be-neath the blue dome. Tra la la la, tra la la
moun-tain air blow-ing, Brings health on its wing. Tra la la la, etc.
sum-mer shall ral-ly, The Alps then I seek. Tra la la la, tra la la



la, tra la la la, tra la la la, tra la,..... tra la la la.....
la, tra la la la, tra la la la, tra la,..... tra la la la.....

Allegretto.


Hap-py, am I all the day While my herd is brows-ing; Far be-low the
Fear or care are here un-known, In my pas-tures dwell-ing; On my mer-ry
Then my heart is filled with praise, And my song is sound-ed; On the Al-pine

ALPINE SHEPHERD'S SONG.

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val - ley lies, Sounds of bells and voi - ces rise, All the ech - oes
horn I play, While in an - swer far a - way, Comes the mu - sic

hills con - tent Let my life be ev - er spent, There my world is

Allegro.

rous - ing. Tra la la, Tra la la la la la
swell - ing. Tra la la, Tra la la la la la

rall.

bound - ed. Tra la la tra la la. Tra la la la la la

la, tra la la, tra la la la la la la la, tra la

la, tra la la, tra la la la la la la la, tra la

la, tra la la, tra la la la la la la la, tra la

The musical score for "The Rose Tree" is presented in a four-staff format. The top staff is for the vocal line, and the bottom three staves are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 2/4. The vocal line begins with the lyrics "la la la la la, tra la la, tra la la la la la la." The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The score includes dynamic markings such as *ff* (fortissimo) and *Repeat pp* (pianissimo). The piece concludes with a double bar line and repeat signs.



132

GOOD NIGHT.

From EMANUEL GEIBEL, by R. L. D.

FRANZ ABT (1819).

Moderato.

1. The air be-gins to dark-en, The shep-herd moon is near, And sings, while

pp

1. The air be-gins to dark-en, The shep-herd moon is near,..... And

cloud-lets hark-en, Good-night to those so dear, Good-night to

sings, while cloud-lets hark-en, Good-night to those so dear, Good-night, good-

And, sings while cloud-lets hark-en, Good-night, etc. to

those so dear. From star-ry cir-cles fall-ing Are

night to those so dear. From star-ry cir-cles fall-ing Are

those so dear. From star-ry cir-cles

voi-ces gen-tly call-ing, Which mur-mur in my ear:

voi-ces gen-tly call-ing, Which mur-mur in my ear:.....

fall-ing Are voi-ces gen-tly call-ing, Which mur-mur in my ear:

Sweet be thy sleep! Sweet be thy sleep! The lov - ing Fa - ther Thee

pp *cres.* *f*

Sweet be thy sleep! Sweet be thy sleep! The lov - ing Fa - ther Thee

safe - ly keep! Sweet be thy sleep, Sweet be thy

p *f* *p*

safe - ly keep! Sweet be thy sleep, Sweet be thy

Sweet be thy sleep, thy sleep! Sweet be thy sleep, thy

sleep! The lov - ing Fa - ther Thee safe - ly keep.

f

sleep! The lov - ing Fa - ther Thee safe - ly keep.

2 And now the lights have vanished,
 The darkness deeper grows,
 All anxious thoughts are banished,
 That life in daylight knows.
 From cypress branches stealing
 There comes a blissful feeling,
 As soft the zephyr blows.
 Sweet be thy sleep, etc.

3 Good-night to every burden,
 To loved ones near and far,
 Soon sleep shall be my guerdon
 Till beams the morning star.
 High in the moonlight swinging,
 The nightingale is singing,
 And these its warblings are :
 Sweet be thy sleep, etc.

COME, GENTLE MAY.

GEO. J. WEBB. By permission of OLIVER DITSON & Co.

Allegro.

1. Come, gen - tle May! Come with thy robe of flow'rs; Come, with thy sun and sky, thy

2. Come, wond'rous May! Come with thy mag - ic wand, Quick from the cav - erns of the

clouds and showers; Come, and bring forth un - to the light of day, From their im - pris'ning, their.... im -

Repeat p. f *mf* *dim.*

breath - ing land: Come with thy green and ev - er bright ar - ray, That 'round thy footsteps, 'round.... thy

their im - pris - 'ning and mys - te - rious night, The buds of ma - ny hues, the pris - 'ning

dim. *p* *cres.*

round thy foot - steps spring a - long the vale; While glow - ing hearts and lips thy foot - steps

chil - dren of thy light; The buds of ma - ny hues, the chil - dren of thy light.

cres. *f*

balm - y pres - ence hail; While glow - ing hearts and lips thy balm - y pres - ence hail.

COME, GENTLE MAY.

135

f
Come, come, come,.... gen - tle May! Come with thy robe of flowers; Come with thy
p *cres.*
Come, wond'rous May! Come with thy mag - ic wand, Quick from the

sun and sky, thy clouds and showers; Come, gen - tle May! Come with thy robe of
p
cav - erns of the breath - ing land; Come, won - d'rous May! Come with thy mag - ic

flowers; Come with thy sun and sky, thy clouds and showers; Come, gen - tle May! Come, gentle
f *pp*
wand, Quick from the cav - erns of the breath - ing land; Come, wond'rous May! Come, wond'rous

May! gentle May! Come, gentle May! gen - tle May!
f
May! wond'rous May! Come, wond'rous May!
Come, wond'rous May!

8 Come, vocal May! Come with thy warbling throng,
Pouring from field and grove their breathing song:
Carolling forth thy praise the live-long day,
In some lone glen retired, or echo calling,
Or 'mid the murm'ring woods, and dashing waters falling. Come, vocal May! &c.

4 Come, sunny May! Come with thy laughing beam;
Come when the mist is parting from the stream,
Seeking the mountain top, to meet thy ray,
Ere yet the dew-drop on thine own soft flower
Hath lost its diamond light, or died beneath his power. Come, sunny May! &c.

THE CHAMOIS HUNTER.

R. L. D.

FERDINAND HUBER (1791—1868).

Allegretto.

1. On the mountains roaming fear - less, Life is full of joy to me; When a -
 2. Ere the stars have paled at morn - ing Goes the hun - ter on his way; Wife and

3. None, be - side, may dare to ven - ture Where the cha - mois hun - ter treads; Far be -
 4. Man - y those who pause and fal - ter, Gaz - ing in the eyes of death, I will

cross the vale I wan - der, Ev - er on the hights I pon - der; O, the
 lit - tle ones be - hind him, Fear - ing not that ill may find him; God is

low the tor - rent gush - es, Here the gla - cier's keen breath rush - es; Up and
 trust, with God be - side me, That no e - vil can be - tide me; Prayers of

air is wild and free, Here my home must ev - er be, Here my home must ev - er be.
 watch - ing o - ver all, And he heeds the sparrow's fall, And he heeds the sparrow's fall.

down the gid dy steep, Strong of foot, my way I keep, Strong of foot, my way I keep.
 lov'd ones he will hear, What can cha - mois hun - ter fear? What can cha - mois hun - ter fear?

La, la, la, la, la, la, la, la, la, la, la, la, la.
 La, la, la, la, la, la, la, la, la, la, la, la, la, la, la.

La, la, la, la, la, la, la, la, la, la, la, la, la, la.

pp

la, la, la, la, la, la, la, la, la, la, la, la, la, la.

rit.

THE WELCOME SPRING.

E. R. LATTI.

MENDELSSOHN (1809—1847).

Allegretto.

1. The welcome spring, with days of calm, Has come up - on her shining way! The fair - y

2. All na - ture owns her mag - ic touch! Her lov - ing arms the earth en - fold! The smiling

3. The sil - v'ry streams and murm'ring rills Have brok - en from their i - cy chains; And shining,

4. Then let us join the hap - py strain, And un - to Him our voi - ces raise, Who ush - ers

queen, with breath of balm, Re - sumes a - gain her gen - tle sway! The fair - y queen, with

flow'rs no more shall sleep With - in the dark and si - lent mold! The smiling flow'rs no

sing - ing, on - ward go Thro' val - leys bright, and ver - dant plains! And shining, sing - ing,

in the tune - ful spring, And who de - mands our love and praise! Who ush - ers in the

breath of balm, Re - sumes... a - gain her gen - tle sway!.....

more shall sleep With - in..... the dark and si - lent mold!.....

on - ward go Thro' val - leys bright, and ver - dant plains!.....

tune - ful spring, And who..... de - mands our love and praise!.....

WHERE THE LOVED ONES WAIT.

Words by E. R. LATTI.

L. DE CALL.

Andante.

1. When the bus - y hum of day On my ear is dy - ing, And my burden'd,

wea - ry heart Is for com - fort sigh - ing; Then I fondly haste to

be Where the loved ones wait for me: Watching, wait - ing still for

me, In the si - lent gloam - ing; As the

Watching, wait - ing still for me, As the still - ness deep - er

still - ness deep - er grows, Sigh - ing for my com - ing!

As the still ness deep - er grows, Sigh - ing for my com - ing! Oh, how

grows,

my heart would be, ones wait for me! Oh, how

sad my heart would be, Did no loved ones wait for me! Oh, how

sad my heart would be, Did no loved ones wait for me! Did no loved ones wait for

sad my heart would be, Did no loved ones wait for me! Did no loved ones wait for

me! Did no loved ones wait for me!

me! Did no loved ones wait for me!

2 If, my friend, a home is thine,
 Dost thou prize it duly?
 Are its inmates loved enough?
 Tell me, tell me truly!
 In each pleasure, in each ill,
 Strive to love them better still!
 Watching, waiting still for thee,
 As the shades are falling!
 Tenderly thy cherished name,
 Now I hear them calling.
 Oh, how sad thy lot would be,
 Did no loved ones wait for thee!

I KNOW NOT.

R. L. D., from EM. GEIBEL.

ERNST REITER.

I know not what it means, When-e'er my heart would

p

I know not what it means, When-e'er my heart would

mf

I know not what it means,.....

sing, That ev - er to the song A thought of love will cling.

f

cling..... I

sing, That ev - er to the song A thought of love will cling. I know not what it

f

cling..... I

I know not what it means, I can - not si - lent be Of

mf

know not what it means,

means,..... what it means, I can - not si - lent be Of

mf

know not what it means,

her sweet par - a - dise, Tho' from its gold - en lea She long has ban - ished

f

her sweet par - a - dise, Tho' from its gold - en lea She long has ban - ished

f

her sweet par - a - dise, Tho' from its gold - en lea She long has ban - ished

I KNOW NOT.

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me, I can - not si - lent be, I can - not si - lent be.
me, I can - not si - lent be, I can - not si - lent be.
me, I can - not si - lent be, I can - not si - lent be.
me, I can - not si - lent be. I know not what it

I know not what it means! I'll sing of fu - ture glee,
I know not what it means! I'll.... sing of fu - ture glee, I'll....
means,..... what it means! I'll sing of

I'll sing of fu - ture glee, I'll sing the hap - py dream, the hap - py dream, the
..... sing of fu - ture glee, I'll sing the hap - py dream, the hap - py dream Of
fu - ture glee,

dream Of spring-time back to me..... the hap - py dream.
spring-time back..... to me..... the hap - py dream.
back to me. I know not what it means, what it means!

OH, BEAUTIFUL DREAMS.

E. R. L.

MENDELSSOHN (1809—1847).

Allegretto. mf

1. Oh, beau - ti - ful dreams Of mount - ains and streams, That haunt us while
2. Oh, vis - ions so blest, When we are at rest, When in the still

cres.
we are re - pos - ing! And re - al and true They seem to our view—Those
night we are sleep - ing; On pin - ions of light, With col - ors so bright, Ye

dim. *mf* *dim.*
vis - ions of beau - ty dis - clos - ing, Those vis - ions of beau - ty dis - clos - ing.
in - to our pres - ence are sweep - ing, Ye in - to our pres - ence are sweep - ing.

mf
Oh, beau - ti - ful dreams Of mountains and streams, That haunt us while we are re -
Oh, vis - ions so blest, When we are at rest, streams re -
mf *cres.* *dim.*
Oh, beau - ti - ful dreams Of mountains and streams, That haunt while re -
Oh, vis - ions so blest, When we are at rest, When in the still night we are

f
pos - ing! And re - al and true They seem to our view—Those vis - ions of beau - ty dis -
sleep - ing; On pin - ions of light, With col - ors so bright, Ye gai - ly come
pos - ing! And re - al and true They seem to our view— Those vis - ions dis -
sleep - ing; On pin - ions of light, With col - ors so bright, Ye, in - to our pres - ence are

mf
 clos - ing! Those vis - ions of beau - ty dis - clos - ing! Oh,
 sweep - ing, *mf dim.* Ye gal - ly come sweep - ing. Oh, vis - ions so
 clos - ing! Those vis - ions dis - clos - ing! Oh, vis - ions so
 sweep - ing, Ye in - to our pres - ence come sweep - ing. Oh,

vis - ions so bright, That thron' thro' the night with - out num - ber, Till
 bright, etc. *cres.* *dim.*
 bright, So dear to the sight, That thron' thro' the night with-out hum - ber, Till
 vis - ions so bright, That thron' thro' the night, that thron' with-out num - ber, etc.

night shall be gone, And morn - ing shall dawn, Bright vis - ions, bright
 night shall be gone, And morn ing shall dawn, Bright vis - ions pre - side o'er our
 Bright vis - ions, bright

Coda.
 vis - ions pre - side o'er our slum - bers! Our slum - bers, our
 slum - bers! Bright vis - ions pre-side o'er our slum - bers! Our slum - bers, our
 vis - ions pre - side o'er our slum - bers!

slum - bers!.. Bright vis - ions pre - side o'er our slum - bers!
 Bright vis - ions pre - side o'er our slum - bers!
 slum - bers!.. Bright vis - ions pre - side o'er our slum - bers!
 pre - side o'er our slum - bers!

mf cres. dim.

MARCH OF THE MEN OF HARLECH.

Words by WILLIAM DUTHIE.

Harmonised by JOSEPH BARNEY.

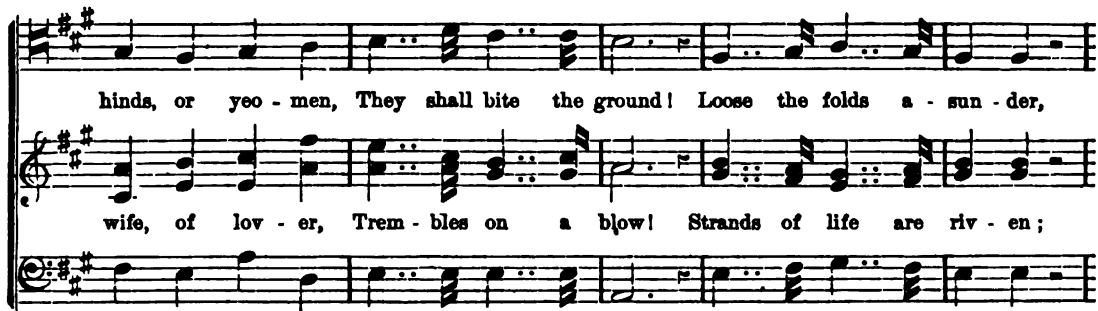
1. Men of Har - lech! in the hol - low, Do ye hear, like rush - ing bil - low,
 2. Rock - y steep, and pass - es nar - row, Flash with spear and flight of ar - row,

Wave on wave that surg - ing fol - low, Bat - tle's dis - tant sound? 'Tis the tramp of
 Who would think of death or sor - row? Death is glo - ry now! Hurl the reel - ing

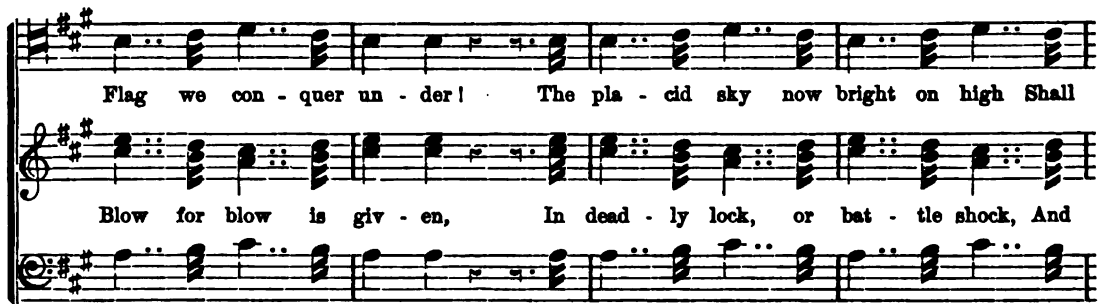
Sax - on foe - men, Sax - on spear - men, Sax - on bow - men, - Be they knights, or
 horse - men o - ver! Let the earth dead foe - men cov - er! Fate of friend, of

MARCH OF THE MEN OF HARLECH.

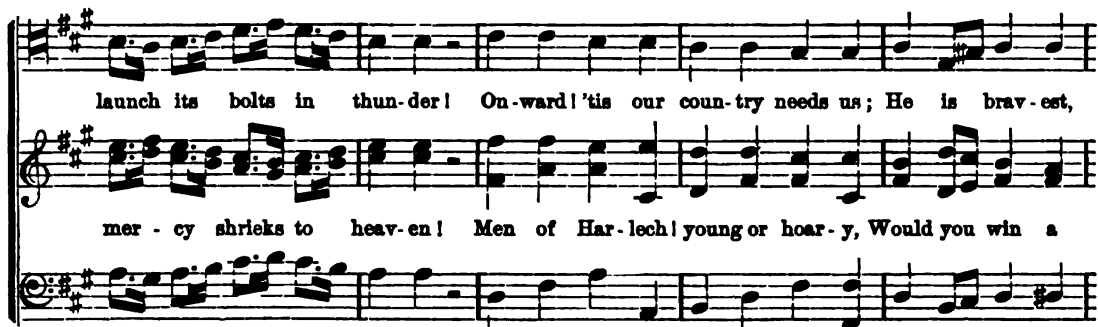
145



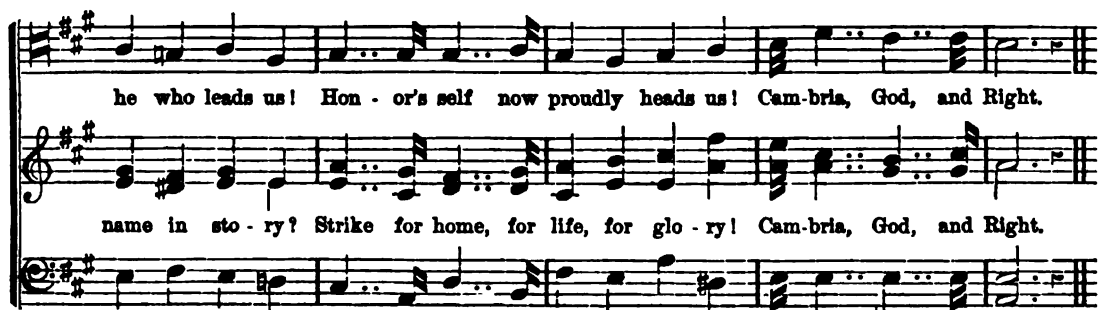
hinds, or yeo - men, They shall bite the ground! Loose the folds a - sun - der,
wife, of lov - er, Trem - bles on a blow! Strands of life are riv - en;



Flag we con - quer un - der! The pla - cid sky now bright on high Shall
Blow for blow is giv - en, In dead - ly lock, or bat - tle shock, And



launch its bolts in thun - der! On - ward! 'tis our coun - try needs us; He is brav - est,
mer - cy shrieks to heav - en! Men of Har - lech! young or hoar - y, Would you win a



he who leads us! Hon - or's self now proudly heads us! Cam - bria, God, and Right.
name in sto - ry? Strike for home, for life, for glo - ry! Cam - bria, God, and Right.

WHO WITH AN HONEST LOVE IS BLEST.

From the German, by MISS LIBBIE HAMILTON.
Moderato.

CARL REINECKE (1824).

1. Who with an honest love is blest Should never from it sever; For
2. Who with an honest love is blest Should never from it sever; Our
3. Who with an honest love is blest Should never from it sever; Though

never - more will he find rest Who does not hold it firm and fast; Since,
world, in - deed, is large and fair, But, ah! so cold, so full of care; And
life at best is cold and drear, So void of love, so void of cheer; And

if he let his love de - part, He'll lose with it, a - las! his heart, Will
if one's dear - est friend is gone, Like home - less bird, he stands a - lone, Like
he who sings this song so brief, Com - plaint to God makes of his grief, Com -

lose with it his heart, Will lose, Will lose with it, a - las! his heart.
home-less bird, a - lone, A - lone, Like home - less bird, he stands a - lone.
Com - plaint, Com - plaint to God Will lose with it, a - las!.. his heart,
Like homeless bird, he stands a - lone,..
plaint makes of his grief, Complaint to God makes of.... his grief... makes of his grief.

ONWARD.

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F. W. F.
Spiritoso.

J. FARMER.

1. On - ward, ev - er on - ward, Front the no - ble fray; Turn your fa - ces sun - ward

2. While we face the bat - tle, While we tread the path, 'Mid the war-drum's rat - tle,

All the burn - ing day... Fierce the foe a - round us, Loud the bat - tle roar,

'Mid the tem - pest's wrath,— Let high thoughts of du - ty, That no foe can tame,

D. S. On - ward, ev - er on - ward, Front the no - ble fray;

Fine. Slow and very marked.

Gleams the wild waste 'round us, Gloom the hills be - fore. Aye, but calm and

Throng our minds with beau - ty, Thrill our souls with flame. Aye, but calm and

Turn your fa - ces sun - ward All the burn - ing day.

cheer - y, Aye, but firm and strong; Tho' the way be wea - ry, Tho' the fight be long.

cheer - y, Aye, but firm and strong; Tho' the way be wea - ry, Tho' the fight be long.

FAIR SHINES THE MOON TO-NIGHT.

VERDI. Arranged by W. H. BIRCH.

Allegretto.

1. Fair shines the moon to-night, And from her lat-tice height Leans man-y a

2. Ah! why should ev-er fade Mu-sic so sweet-ly played! List to.... yon

la-dy bright, While lutes are tink-ling. Come, and we'll soft-ly glide O-ver the

se-re-nade! How soft its num-bera. Who would not rath-er be Waked by such

all-v'ry tide, While o'er us, far and wide, Pale stars are twink-ling. Steer! boat-man,

mel-o-dy. Than drag out wea-ri-ly Night's lead-en slum-bers! Home, then, while

light-ly, Steer the bark light-ly, Where the lamps bright-ly Out-shine the day. Tra la

hast-ing, Ere re-pose tast-ing, On thine oar rest-ing, Stay! boat-man, stay!

FAIR SHINES THE MOON TO-NIGHT.

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la, tra la la, tra la la la la la, Tra la la la la la, Tra la
Out-shine the day! Yes, orea.

la la, la la, Stay! boat-man, stay!
tra la la la, Yes, Tra la la la,

la la la la, Tra la la la la la, tra la la la la la, Tra la la la la.
Out-shine the day.

tra la la la, Tra la la la la, Stay! boat-man, stay!
Tra la la la, Tra la la la la.

THE VENETIAN BOATMEN'S EVENING SONG.

J. L. HATTON.

SOPRANO SOLO. *Andante con moto.*

1. Now the sil-ver moon, a-ris-ing, Flings a-round her
2. Still up-on her star-ry path-way, In yon sea with-

ACCOMP.

p e molto legato.

light se-rene, While up-on her tran-til bo-som, Sleeps in si-lence o-cean's queen,
out a shore, Like a gild-ed shal-lop sail-ing, She is pass-ing ev-er-more,

pp

THE VENETIAN BOATMEN'S EVENING SONG.

CHORUS.

f *p*

O sa - cra, pi - a Vir - gi - ne,.... O - ra pro no - bis, O - ra pro
 Sleeps in si - lence o - cean's queen.
 She is pass - ing ev - er - more.

SOLO.

CHO.

O sa - cra, pi - a Vir - gi - ne,.... *f* *p* O - ra pro no - bis, O - ra pro

pp *cres.* *f*

no - bis. O om - nes sa - - cri An - ge - - li,.... O - ra - te pro
pp *cres.* *f*
 no - bis. O om - nes sa - - cri An - ge - - li,.... O - ra - te pro

dim. *p*

no - bis, O - ra - te pro no - bis, O sa - cra, pi - - a
 Hark! a - long the cur - rent glid - ing,
 And to - night she seem - eth gaz - ing,

no - bis, O - ra - te pro no - bis. O sa - cra, pi - - a

dim.

Vir - - - gi - ne, O - - ra pro no - bis, O - ra pro
 Boat - men chant their ves - per song, now chant their song, now chant
 Not a - lone up - on the sea, up - on the sea, up - on the

Vir - - - gi - ne, O - - ra pro no - bis, O - ra pro

THE VENETIAN BOATMEN'S EVENING SONG.

151

no - bis. O om - nes sa - - - cri An - ge - - li, O
 song; While the evening's tran - - quil ze - - phyr
 sea; But she seems with smil - - ing fea - - tures

no - bis. O om - nes sa - - - cri An - ge - - li, O

ra - te pro no - bis, O - ra - te pro no - bis. O sa - cra Vir - gi - ne,
 Bears the swell - ing notes a - long,....
 Still be - hold - ing you and me,....

ra - te pro no - bis, O - ra - te pro no - bis, O sa - cra Vir - gi - ne,

O.... om - nes An - ge - li, pro..... no - - bis, pro no - - -
 Bears the swelling notes a -
 Still be - hold - ing you and

O.... om - nes An - ge - li, O - ra - te pro no - - bis, pro no - - -

bis, O - ra - te pro no - - bis, pro no - bis.....
 long,.... the swell - ing notes a - long.....
 me, be - hold - ing you and me.....
 dim. al fine.

bis, O - ra - te pro no - - bis, pro no - bis.....

OH, THE MERRY HARVEST TIME.

GEORGE J. WEBB. By permission of O. DITSON & Co.

Allegro.

1. Oh, the mer - ry har - vest time! The mer - ry, match - less har - vest time!
 2. Now's the hap - py har - vest time, The hap - py, hon - or'd har - vest time!

mf

8. Praise, then, all the har - vest time, Ye chil - dren of the har - vest time!

Oh, the mer - ry har - vest time! The mer - ry, match - less har - vest time!
 Now's the hap - py har - vest time! The hap - py, hon - or'd har - vest time!

Praise, then, all the har - vest time, Ye chil - dren of the har - vest time!

What can vie, Be - neath the sky, With the mer - ry har - vest time?
 E'er the earth Doth mix in mirth With her sons at har - vest time.

f

Girls and boys Who know the joys Of the fruit - ful har - vest time.

What can vie, Be - neath the sky, With the mer - ry har - vest time?
 E'er the earth Doth mix in mirth With her sons at har - vest time.

Girls and boys Who know the joys Of the fruit - ful har - vest time.

OH, THE MERRY HARVEST TIME.

153

p

What tho' sum - mer birds have fled, Sing - ing to some oth - er clime; We have tongues that
 Not a storm doth vex her brow, Flooding rain nor frost - y rime; But the sun - ny

p cres.

Leave to spring the love-sweet flow'rs; Win-ter, too, its song and rhyme; Sum-mer all her

mu - sic shed, And a song for har - vest time. Come, come,
 dis - tance now Laugheth out, 'Tis HAR - VEST TIME. Come, come, etc.

f

balm - y hours, We've our dance at har - vest time. Come, come,

come, come, come! Come, o'er the hills the moon is glanc - ing; Now's the time for

p

come, come, come! Come, o'er the hills the moon is glanc - ing; Now's the time for

sing - ing and danc - ing; Come, o'er the hills the moon is glanc - ing; Now's the time for

cres.

sing - ing and danc - ing; Come, o'er the hills the moon is glanc - ing; Now's the time for

OH, THE MERRY HARVEST TIME.

sing - ing and danc - ing, Now's the time, Now's the time, The mer - ry, mer - ry har - vest time;
 sing - ing and danc - ing, Now's the time, Now's the time, The mer - ry, mer - ry har - vest time;
 Now's the time, Now's the time, The mer - ry, mer - ry har - - - - vest time.
 Now's the time, Now's the time, The mer - ry, mer - ry har - - - - vest time.

HOME.

From H. WEBER, by R. L. D.

FRANZ ABT (1819).

Allegretto.

1. What is it rais - es with joy the soul, And makes the heart with mu - sic full, Where
 2. What is it, o - ver the land a - far, That gleams e - ter - nal as a star, That
 3. What is it, stir - ring with cease - less song The heart where deep af - fec - tions throng, That

SOLI.

sweet - est mem - o - ries have birth, The dear - est spot in all the earth? It is my
 nev - er dims nor dis - ap - pears, But still my long - ing spir - it cheers? It is my
 fans my long - ings in - to flame, When wak - ened by its lov - ing name? It is my

TUTTI.

home, so dear and bright, The place where first I saw the light; It is my home, so dear and home, so dear and bright, That to my soul is still in sight; It is my home, so dear and home that calls so clear, And soon will in my view ap-pear; It is my home that calls so

CHORUS—SOLI.

bright, The place where first I saw the light. O home, dear home, thou still art bright, That to my soul is still in sight. O home, etc. clear, And soon will in my view ap-pear. O home, dear home, thou still art

TUTTI.

mine, And I shall be for - ev - er thine. Bloom ev - er, home so sweet and mine, And I shall be for - ev - er thine. Bloom ev - er, home so sweet and

dear, God's rich - est bless-ings lin - ger here, God's richest bless-ings lin - - ger here. dear, God's rich - est bless-ings lin - ger here, God's richest bless-ings lin - - ger here.

ON THE MOUNTAINS.

R. L. D.

JOHANN WENZEL KALLIWODA (1801—1868.)

Maestoso.

1. On the moun-tains a-lone there is free-dom, On the moun-tains all

2. On the moun-tains there lin-gers sweet mu-sic, Dwells re-lief for vex-

hap-pi-ness dwells, On the moun-tains a voice to our spir-its, Words of

a-tion and pain; On the moun-tains, by loved ones sur-round-ed, In my

glo-ri-ous des-ti-ny tells, Words of glo-ri-ous, Words of glo-ri-ous

cot-tage shall peace ev-er reign, In my cot-tage, In my cot-tage shall

des-ti-ny tells. On the moun-tains is brigh-ter the sun-light, On the

peace ev-er reign. On the moun-tains is near-est to heav-en, Joy is

moun-tains, is green - er the tree; On the moun - tains, On the moun - tains, On the
 writ - ten in ev - e - ry place; On the moun-tains, On the moun-tains, On the

p *mf* *f*

moun-tains, a - like with the mon - arch, Is the slave ev - er hap - py and
 moun - tains man - kind is con - tent - ed, On the moun - tains is sweet na - ture's

free; On the mountains, a-like with the mon - arch, Is the slave ev - er hap - py and
 face; On the mountains mankind is con - tent - ed, On the moun - tains is sweet na - ture's

cres. *f*

free! Hap - py and free! Hap - py and free! Hap - py and free.
 Hap - py and free!.....

p *p* *f* *ff* *poco ritard.*

face; Sweet na - ture's face, Sweet nature's face, Sweet na-ture's face, Sweet na - ture's face.

BALLAD OF THE WEAVER.

J. L. HATTON.

Andante.

First system of the musical score. It consists of three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The key signature has one flat (B-flat), and the time signature is common time (C). The tempo is marked 'Andante'. The lyrics are: 'All day she sits at her cot - tage door, When the breath of the sum - mer is'.

Second system of the musical score. It continues the melody and accompaniment. The lyrics are: 'sweet and warm, When the sun - light flick - ers a - cross the floor, And the'.

Third system of the musical score. It continues the melody and accompaniment. The lyrics are: 'wild bees in a drow-sy swarm, drow-hum in a drow - sy.... swarm, in a drow-sy, in a drow-sy swarm, drow in a drow - sy,'.

Fourth system of the musical score. It concludes the piece. The lyrics are: 'sy swarm. All day long at her cot - tage door—Fair in fea - ture, and drow - sy swarm. All day long at her cot - tage door—Fair in fea - ture, and drow - sy swarm.'

dear of form— Morn-ing and ev'-ning o'er and o'er, Weaves she in sun-shine,
dim. *p*
 dear of form— Morn-ing and ev'-ning o'er and o'er, Weaves she in sun-shine,

weaves she in storm, Weaves she in sun - shine, weaves she in storm. Whether he
f *p*
 weaves she in storm, Weaves she in sun - shine, weaves she in storm. Whether he

comes in the blush of June, When the wild briar blooms at the cot - tage gate;
 comes in the blush of June, When the wild briar blooms at the cot - tage gate;

Whether he comes with the au - tumn moon, Whether he comes when the cuck - oo's mate,
 Whether he comes with the au - tumn moon, when the cuck - oo's mate,

BALLAD OF THE WEAVER.

Whether he comes when the cuck - oos mate. Come he at dawn - ing, come he at noon,

Whether he comes when the cuck - oos mate. Come he at dawn - ing, come he at noon,

Come he ear - ly, or come he late; Lit - tle it mat - ters, for one sweet tune

Come he ear - ly, or come he late; Lit - tle it mat - ters, for one sweet tune

Sing - eth she e - ver— sing - eth she e - ver,— I wait! I wait! The vine still

Sing - eth she e - ver— sing - eth she e - ver,— I wait! I wait! The vine still

swings at the cot - tage gate, The years have come, and the years have flown; With

swings at the cot - tage gate, The years have come, and the years have flown; With

BALLAD OF THE WEAVER.

161

pp

lips that hun-ger and eyes that wait, The

The weav-er sits at her task a - lone,.....

pp

lips that hun-ger, and eyes that wait, The

weav-er sits a - lone. Morning and eve-ning, ear - ly and late, She weaves, and makes no

mf tempo.

weav-er sits a - lone. Morning and eve-ning, ear - ly and late, She weaves, and makes no

sigh or moan, But the weft of the fa - bric is dark as fate, And the

pp poco più lento.

sigh or moan, But the weft of the fa - bric is dark as fate, And the

grace of the vi - sion gone, And the grace of the vi - sion gone!

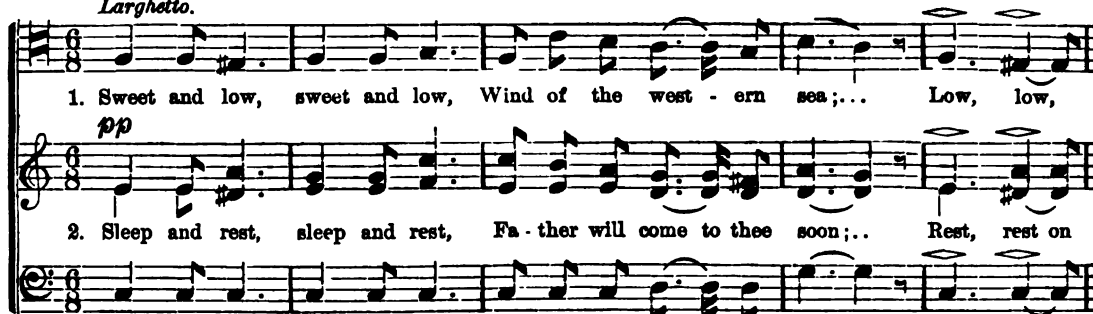
ritard molto.

grace of the vi - sion gone, And the grace of the vi - sion gone!

SWEET AND LOW.

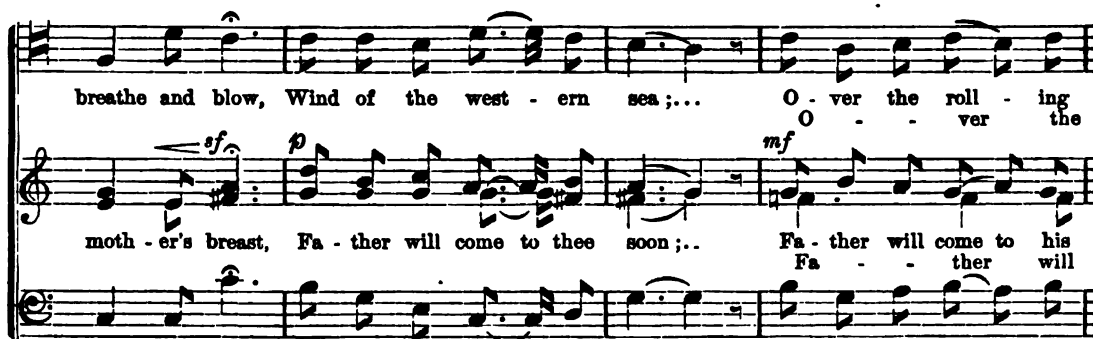
Written by ALFRED TENNYSON.

J. BARNBY.

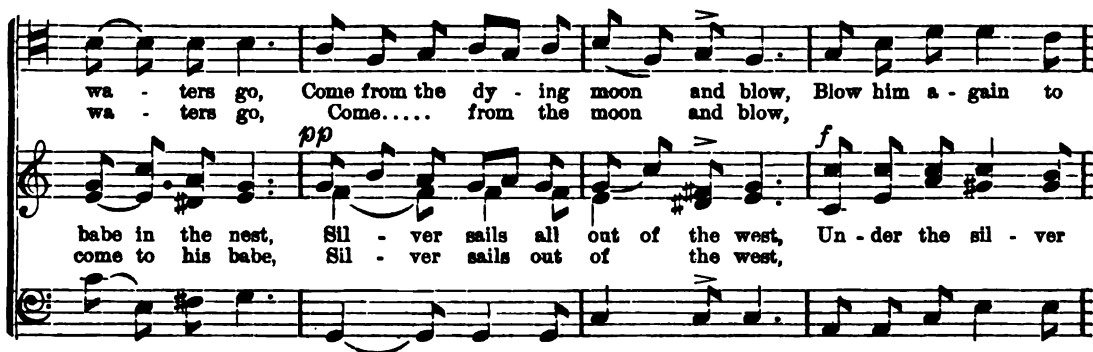
Larghetto.


1. Sweet and low, sweet and low, Wind of the west - ern sea;... Low, low,
pp

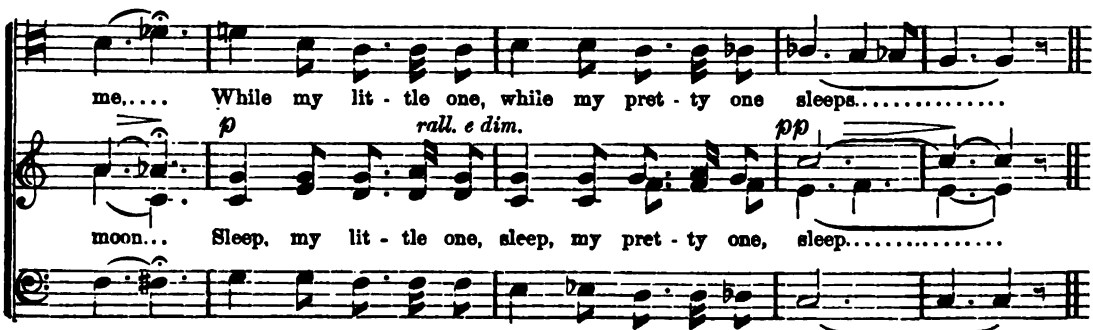
2. Sleep and rest, sleep and rest, Fa - ther will come to thee soon;.. Rest, rest on



breathe and blow, Wind of the west - ern sea;... O - ver the roll - ing the
sf *p* *mf*
O - ver the
moth - er's breast, Fa - ther will come to thee soon;.. Fa - ther will come to his will
Fa - ther will



wa - ters go, Come from the dy - ing moon and blow, Blow him a - gain to
wa - ters go, Come..... from the moon and blow,
pp *f*
babe in the nest, Sil - ver sails all out of the west, Un - der the sil - ver
come to his babe, Sil - ver sails out of the west,



me.... While my lit - tle one, while my pret - ty one sleeps.....
p *rall. e dim.* *pp*
moon... Sleep, my lit - tle one, sleep, my pret - ty one, sleep.....

SERENADE SONG. "Sleep peacefully on."

163

Words written for this work, by E. R. LATTA.

Music from the German.

Andante.

1. The night is still, sleep on, peace-ful-ly sleep, the night is still, The

2. To mu-sic's sound, soft, sooth-ing sound, in peace sleep on; Sleep

sleep on,

stars are shin-ing in the sky, And soft-ly steal the breez-es by!

on be-neath the sil-ver moon, And wak-en not from sleep too soon!

Sweet-ly sleep, sleep on; Then sleep, sleep on, sleep peace-ful-ly on; Then sleep, sleep

Soft-ly sleep, sleep on; Then sleep, sleep on, sleep peace-ful-ly on; Then sleep, sleep

on, sleep peace-ful-ly on. Dream on in qui-et-ness,... Dream on in qui-et-

on, sleep peace-ful-ly on. Dream on till break of day,... Dream on till break of

Dream

ness, The stars a - bove are shin - ing bright; Now may slum - ber soft and light
p
 day! Un - til the sun from out the sea... Wakes a - gain the bird and bee,

Soothe thy wea - ri - ness! Dream on, dream on in qui - et - ness; Dream on, dream
pp
 Night shades flee a - way! Dream on, dream on till break of day! Dream on, dream

on in qui - et - ness; Dream on,..... dream on, dream on in
 Dream on,..... dream on
p *cres.*
 on till break of day! Dream on,..... dream on, dream on till
 Dream on,..... dream on,

qui - et - ness; Dream on,..... dream on, dream on in qui - et -
 Dream on,.....
p
 break of day! Dream on, dream on, dream on till break of
 Dream on,.....

ness; Dream on, dream on in qui - et - ness; Dream on, dream on.
 day! Dream on, dream on till break of day! Dream on, dream on.

THE WATCH OF THE STARS.

From J. ALTMANN, by R. L. D.

EUGENE PAZOLD.

Andante. ♩ = 86.

1. The dusk of eve ad - van - ces, And ends the bu - sy day; The for - est brook-let
 2. In gen - tle dreams the ro - ses Shut up their sweet per - fume; The vio - lets in the
 3. The birds in peace are droop - ing, And we may calm - ly sleep; For stars in le - gions

dan - ces, And mur - murs on its way. The dusk of eve ad - van - ces, And ends the
 mos - ses Now rest in dew - y bloom. In gen - tle dreams the ro - ses Shut up their
 troop - ing, Their faith - ful vig - il keep. The birds in peace are droop - ing, And we may

bu - sy day; The for - est brook-let dan - ces, And mur - murs on its way.
 sweet per - fume; The vio - lets in the mos - ses Now rest in dew - y bloom.
 calm - ly sleep; For stars in le - gions troop - ing, Their faith - ful vig - il keep.

EDWIN RAINSFORD.

J. BARNEY.

1. Phœ - bus shines in splen - dor o'er us, Let us thro' the meadows roam;

2. Fields are per-fum'd with the sweet - ness Ris - ing from the new-mown hay;

Na - ture's face, so bright be - fore us, Bids us wan - der from our home, from our

Deer, disturb'd, bound on with fleet - ness O - ver hill and dale a - way, and dale a -

home. Woods and groves are all in - vit - - ing, in - -
 way. Trees their gi - ant limbs are spread - ing, are
 Woods and groves are all in - vit - ing, Flow'rets sweet a - dorn the

Trees their gi - ant limbs are spread - ing, To af - ford a cool - ing
 Woods, Woods and groves are all in - vit - - ing, in - -
 Trees, Trees their gi - ant limbs are spread - ing, are

Woods and their groves are all in - -
 Trees their gi - - - ant limbs are

vit - ing, Birds their songs, etc.
 ground;.. Birds, their cheer - ful songs re - cit - ing, Charm the love - ly scene a -

shade;.. And the scent - ed shrubs are shed-ding Sweets throughout the woodland
 spread - ing, And the shrubs, etc.

round, the love-ly scene,... the scene a - round. Phœbus shines in splendor
rall. p *pp rit.* *f a tempo.*
 glade, throughout the glade,... the wood-land glade. Phœbus shines in splendor
 round, the love-ly scene a - round, the love-ly scene a - round.
 glade, throughout the woodland glade, throughout the woodland glade.

o'er us, Let us thro' the meadows roam; Na - ture's face, so bright be -
p *f*
 o'er us, Let us thro' the meadows roam; Na - ture's face, so bright be -

fore us, Bids us wan - der from our home, Bids us wan - der from our home.
p *cresc.* *f* *rit.*
 fore us, Bids us wan - der from our home, Bids us wan - der from our home.

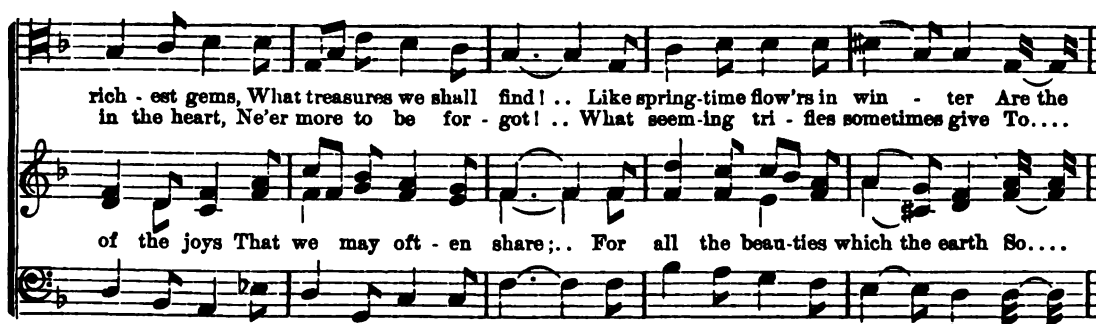
THE EARTH IS BEAUTIFUL.

Composed for this Work by WM. H. CLARKE.

Andantino.

1. This earth is ver - y beau - ti - ful When hearts are true and kind;... If we but search for
 2. How oft - en, too, a lit - tle word, Or kind - ly lov - ing thought, Is treasured deep with-
 3. The beauteous. scenes with which the earth Is man-tled ev - 'ry - where, Are but the shadows
p

THE EARTH IS BEAUTIFUL.



rich - est gems, What treasures we shall find! .. Like spring-time flow'rs in win - ter Are the
in the heart, Ne'er more to be for - got! .. What seem-ing tri - fles sometimes give To....

of the joys That we may oft - en share;.. For all the beau-ties which the earth So....



words of lov - ing cheer,... That fall like sweet - est mu - sic On the pa - tient, list'ning
deep e - mo - tions birth;... And, O, what joy ec - stat - ic springs From deeds of greater

lav - ish - ly af - fords,... Are ev - er made an hun - dred-fold More bright by lov - ing



ear.... O, earth is beau - ti - ful,.... When we are du - ti - ful;.... And
worth! Yes, earth, etc.

words. The earth is beau - ti - ful,.... If we are du - ti - ful;.... And



O, how calm life's stream shall flow, When oth - ers share the joys we know...

O, how calm life's stream shall flow, When oth - ers share the joys we know...

THE BANNER OF THE FREE.

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Words by E. R. LATTA.

A PATRIOTIC SONG.

Music by BRINLEY RICHARDS.

Molto animato.

On each breeze that floats a - long... Let there be the voice of song!.. Oh,

On each breeze that floats a - long... Let there be the voice of song!.. Oh,

loud - ly cheer our ban - ner dear, That waves a - bove! No oth - er col - ors

loud - ly cheer our ban - ner dear, That waves a - bove! No oth - er col - ors

shine,.. Na - tive land, so bright as thine! And thine our praise shall

shine,.. Na - tive land, so bright as thine! And thine our praise shall

be, Coun - try that we love! Hard was the fight, The strug - gle for the

be, Coun - try that we love! Hard was the fight, The strug - gle for the

THE BANNER OF THE FREE.

right ;.. Our fa - thers' blood-bought bless - ing Let us ev - er

right ;.. Our fa - thers' blood-bought bless - ing Let us ev - er

right ;.. Our fa - thers' blood-bought bless - ing Let us ev - er

The first system of the musical score for 'The Banner of the Free'. It consists of three staves: a vocal line (soprano), a piano accompaniment line (treble clef), and a bass line (bass clef). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are 'right ;.. Our fa - thers' blood-bought bless - ing Let us ev - er'.

prize! Ne'er let us for - get.... The dan - gers that they met,... Ere

prize! Ne'er let us for - get.... The dan - gers that they met,... Ere

prize! Ne'er let us for - get.... The dan - gers that they met,... Ere

The second system of the musical score. It continues the melody and accompaniment. The lyrics are 'prize! Ne'er let us for - get.... The dan - gers that they met,... Ere'. A piano dynamic marking 'p' is present at the beginning of the piano part.

they be - held the bless - ed sun of Free - dom rise.... each

they be - held the bless - ed sun of Free - dom rise.... On each

they be - held the bless - ed sun of Free - dom rise.... On each

The third system of the musical score. The lyrics are 'they be - held the bless - ed sun of Free - dom rise.... each' and 'they be - held the bless - ed sun of Free - dom rise.... On each'.

breeze that floats a - long Let there be the voice of song! Oh, loud - ly cheer our

breeze that floats a - long Let there be the voice of song! Oh, loud - ly cheer our

breeze that floats a - long Let there be the voice of song! Oh, loud - ly cheer our

The fourth system of the musical score. The lyrics are 'breeze that floats a - long Let there be the voice of song! Oh, loud - ly cheer our'.

THE BANNER OF THE FREE.

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ban - ner dear, That waves a - bove! No oth - er col - ors shine, Na - tive

ban - ner dear, That waves a - bove! No oth - er col - ors shine, Na - tive

land, so bright as thine! And thine our praise shall be, Coun - try that we love!

land, so bright as thine! And thine our praise shall be, Coun - try that we love!

Omit 2d time.

love. Our flag, The ban - ner of the free! Proud flag, With gra - ti - tude we see! Proud flag, Thou

love. Our flag, The ban - ner of the free! Proud flag, With gra - ti - tude we see! Thou

Omit, 1st time, to Fine.

accel.

ban - ner of the free, the... free.... Land so dear, O

ban - ner of the... free.... Land so dear, O

Fine. *pp.*

pp.

land so dear, Thy name we re-vere; Fair Free - dom's sword for
 O land so dear, Thy name we re-vere; Freedom's sword by he - roes for

p

land so dear, Thy name we re-vere; Fair Free - dom's sword for

This system contains three staves of music in G major (one sharp). The first staff is the vocal line, the second is the piano accompaniment, and the third is the bass line. The lyrics are written below the vocal staff. A piano (*p*) dynamic marking is present at the beginning of the second staff.

thee is drawn! We will thee de - fend, Till life shall end, E'en as our fa - thers, in

cres. *f*

thee is drawn! We will thee de - fend, Till life shall end, E'en as our fa - thers, in

This system contains three staves of music. The lyrics are written below the vocal staff. A crescendo (*cres.*) and forte (*f*) dynamic marking is present at the beginning of the second staff.

years a - gone. Thy lakes and streams, In the sun - ny

dolce.

pp

years a - gone. Thy lakes and streams, Thy lakes and streams, In the sun - ny

This system contains three staves of music. The lyrics are written below the vocal staff. A dolce (*dolce.*) and pianissimo (*pp*) dynamic marking is present at the beginning of the second staff.

beams, Are like sil - ver bright to the pa - triot's eye; And thy prai - ries grand, O

cres. *f*

beams, Are like sil - ver bright to the pa - triot's eye; And thy prai - ries grand, O

This system contains three staves of music. The lyrics are written below the vocal staff. A crescendo (*cres.*) and forte (*f*) dynamic marking is present at the beginning of the second staff.

na - tive land, Like in - land seas, in their vast - ness lie! Each

na - tive land, Like in - land seas, in their vast - ness lie! Each

The first system of the musical score consists of three staves. The top staff is the vocal line, the middle is the treble piano accompaniment, and the bottom is the bass piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The lyrics are printed below the vocal staff.

breeze that floats a - long Shall be vo - cal with a song! Oh, loud - ly cheer our

breeze that floats a - long Shall be vo - cal with a song! Oh, loud - ly cheer our

The second system continues the musical score with three staves. The vocal line, piano accompaniment, and lyrics are consistent with the first system.

ban - ner dear, That waves a - bove! No oth - er col - ors shine, Na - tive

ban - ner dear, That waves a - bove! No oth - er col - ors shine, Na - tive

The third system continues the musical score with three staves. The vocal line, piano accompaniment, and lyrics are consistent with the previous systems.

land, so bright as thine! And thine the praise shall be, Coun - try that we love!

land, so bright as thine! And thine the praise shall be, Coun - try that we love!

The fourth system concludes the musical score with three staves. The vocal line, piano accompaniment, and lyrics are consistent with the previous systems. The system ends with a double bar line and the initials "D. S." (Da Capo) above the staff.

LIST! THE TRUMPET'S THRILLING SOUND.

Arranged from MEYERBEER, by W. H. BIRCH.

Allegretto maestoso. f

1. List! the trumpet's thrill-ing sound, List! the trum-pet's thrill-ing
 1. List! the trum - - - pet's thrilling sound, List! the trum - - - pet's, etc.
 2. Let us bold - - - ly face the foe, Let us bold - - - ly, etc.

2. Let us bold - ly face the foe, Let us bold - ly face the

sound, Mar - tial mu - sic spreading round, Mar - tial mu - sic spreading
 Mar - tial mu - - - sic spreading round, Mar - tial mu - - - sic, etc.
 For no fear..... our hearts can know, For no fear..... our, etc.

foe, For no fear our hearts can know, For no fear our hearts can

round, Calls to vic - to - ry! Calls to vic - to - ry! Glo - rious vic - to - ry! Glo - rious
 Fight for lib - er - ty! Joy - ous lib - er - ty!

know; Fight for lib - er - ty! Joy - ous

vic - to - ry! Com - rades, hear..... the bat - tle - cry, the bat - tle - cry,
 cry!..... Cour - age!
 be!..... Free - dom,

lib - er - ty! Let our cry..... my com - rades, be, my com - rades, be,

Cour - age!
 Free - dom,

LIST! THE TRUMPET'S THRILLING SOUND.

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Cour-age! now the foe is nigh! Com - rades, hear the
 cour-age! now the foe, the foe is nigh! Com-rades, hear the bat - tle-
 glo - rious free-dom, then, and vic - to - ry! Let our cry, my com-rades,
 Free-dom, then, and vic - to - ry! Let our cry, my

List! the
 Let us
 bat - tle - cry, Cour - age! now the foe is nigh!
 cry, Cour - age! now the foe is nigh!
 be, Free-dom, then, and vic - to - ry!
 com - rades, be, Free - dom, then, and vic - to - ry!

trum - - - pet's thrilling sound,
 bold - - - ly face the foe,
 List! the trum - pet's thrill - ing sound, Mar - tial mu - sic
 Let us bold - ly face the foe, For no fear our
 Mar - tial mu - - - sic spreading
 For no fear our hearts can

spread - ing round, *f* Calls to vic - to - ry! Calls to vic - to - ry! Glo - rious
 hearts can know, Fight for lib - er - ty! Fight for lib - er - ty! Joy - ous
 round,
 know.

LIST! THE TRUMPET'S THRILLING SOUND.

vic - to - ry! Glo - rious vic - to - ry! Com - rades, hear. ... the bat - tle -

lib - er - ty! Joy - ous lib - er - ty! Let our cry, my com - rades,

cry, Cour - age! cour - age! now the foe, the foe is nigh! the

be, Free - dom, glo - rious free - dom, then, and vic - to - ry! and

foe is nigh! the foe is nigh! the foe is

vic - to - ry! and vic - to - ry! and vic - to -

nigh! the foe is nigh! the foe is nigh!

ry! and vic - to - ry! and vic - to - ry!

the foe is nigh! the foe is nigh!
and vic to - ry! and vic - to - ry!

THE CHAPEL.

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UHLAND.

KREUTZER.

SOPRANO. *Andante.*

1. On the hill - top stands a chap - el, Down up - on the vale it looks,

pp

ALTOS.

1. On the hill - top stands a chap - el, Down up - on the vale it looks,

Where a shep - herd - boy is sing - ing By the mead - ows and the brooks.

pf *f* *dim.*

Where a shep - herd - boy is sing - ing By the mead - ows and the brooks.

2. Hark! the chap - el bell is toll - ing; Winds a - long the fun' - ral train—

pp *fp*

2. Hark! the chap - el bell is toll - ing; Winds a - long the fun' - ral train—

Thought - ful - ly the boy is list - 'ning; He has hush'd his mer - ry strain.

pp

Thought - ful - ly the boy is list - 'ning; He has hush'd his mer - ry strain.

8. One who in the vale once sport - ed, To his rest - ing-place they bring; Youthful shep - herd! *cres.*

8. One who in the vale once sport - ed, To his rest - ing-place they bring; Youthful shep - herd!

Youth-ful shep-herd! Soon, soon a chant for thee they'll sing, Soon a chant for thee they'll

Youth-ful shep-herd! Soon, soon a chant for thee they'll sing, Soon a chant for thee they'll

sing, Soon a chant for thee they'll sing, Youthful shep-herd! Youthful shep - herd! *cres.*

sing, Soon a chant for thee they'll sing, Youthful shep-herd! Youthful shep - herd! *f* *ff*

WELCOME, MY WOODS.

From WM. OSTERRATH, by R. L. D.

ROBERT FRANK.

Allegro moderato.

1. Glad wel - come, my woods, green, shad - ow - y bounds, Thro' the tree - tops your

2. Up - on the green slope that dips to the stream Comes the sound of the *mf*

3. In moss - es and turf are flow - ers dis - played, So... like the great

WELCOME, MY WOODS.

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mur - mur of greet-ing re - sounds; I drink the cool wa - ter that flows from the
bells in the eve - ning's gleam; It rings in the oak - tree, as - pir - ing so

SOLI.

world and the heav - ens are made; I dream in the si - lence of shad - ow - y

springs, And breathe the fresh air that brings health on its wings, that brings health
high, And o'er the green branch - es goes dream - ing to die, and goes dream -

cres. *f*

trees, Oh, here in the woods there is heav - en - ly peace! there is heav -

on its wings; I drink the cool wa - ter that flows from the springs, And
ing to die; It rings in the oak - tree, as - pir - ing so high, And

dim. *mf* *Tutti.* *mf* *cres.*

en - - ly peace; I dream in the si - lence of shad - ow - y trees, Oh,

breathe the fresh air that brings health on its wings, that brings health on its wings.
o'er the green branches goes dream - ing to die, and goes dream - ing to die.

dim. *f* *cres.* *dim.*

here in the woods there is heav - en - ly peace! there is heav - en - - ly peace!

SONG OF THE ZEPHYR.

CAPT. FRANK FREEHEART.

SOLO. *Allegretto.*

1. A zeph - yr came in at my win - dow one night, And tales he
2. He soft - ly passed o - ver fair E - - den's bow'rs, When star - light,
CHORUS.
A zeph - - yr, soft zeph - - yr, a zeph -

told un - to me,..... Of a beau - ti - ful land where the sky is bright, And the
sweet - night came on,.... And he whis - pered to all of the sleep - ing flow'rs, Of the
yr so sweet, Came in at my win - - dow, and

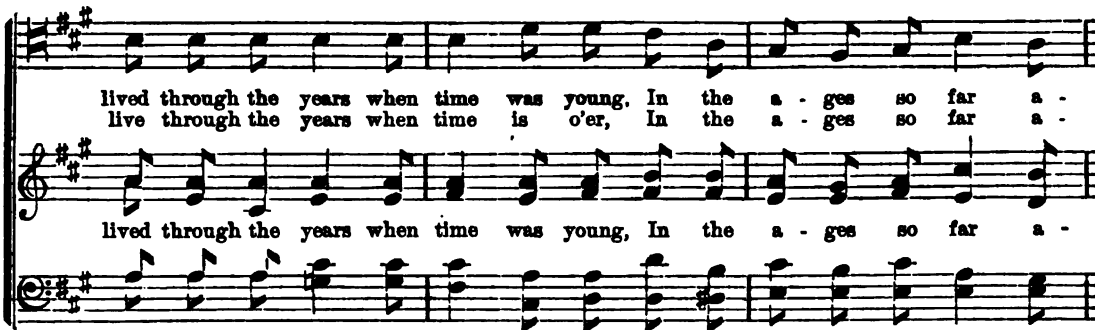
earth is fair to see; And, chil - dren, the song that the zeph - yr
com - ing of the dawn; He rest - ed his flight just a - bove the
fanned my cheek; He sweet - - ly sang for

sang, I am tell - ing to you to - day; For he lived through the years when
spot, Where the tall tow'r of Ba - bel stood; And he heard all the wild, the
me with an an - - gel's tongue; He has thus sung for



time was young, In the a - ges so far a - way !..... For he
bab - bling shout Of the baf - fled mul - ti - tude !..... And he'll

all men, the old and the young !.... For he



lived through the years when time was young, In the a - ges so far a -
live through the years when time is o'er, In the a - ges so far a -

lived through the years when time was young, In the a - ges so far a -



way !.... In the a - ges so far a - way !.....
way !.... In the a - ges so far a - way !.....

way !.... A - way,..... A - way,.... A - way !....

8.

He lived through the whole of the thousand years
Of Rome's imperial pride ;
He saw all her thrones and he saw her biers,
And her kings that lived and died !
He bore up aloft the poor martyr's prayer,
And the warrior's falling breath ;
He has kissed the soft cheeks all blooming fair,
And the cold icy lips of death !
He has lived through the years when time was
young,
In the ages so far away.

4.

He touches the lyres in the forest woods,
The keys of a thousand plains ;
And through all of the wide world's lone solitudes
He awakens sweet refrains ;
Their sweet cadences will still something be,
When old time is known no more ;
For he lived, yes, he lived when time began—
He will live when old time is o'er !
For he'll live through the years when time is
o'er,
In the ages so far away.

SABBATH EVE.

GEO. B. LOOMIS.

Moderato.

1. Ves - per bells are slow - ly peal - ing, Throbs the hush'd air with de - light,

2. From the skies the moon - light stream - ing, O'er the spires is bright - ly shed,

The first system of the musical score for 'Sabbath Eve.' It consists of three staves. The top staff is a vocal line in G major, 4/4 time, marked 'Moderato'. It begins with a treble clef and a key signature of one flat. The melody is: G4-A4-B4-A4-G4 | F#4-G4-A4-B4-A4-G4 | F#4-G4-A4-B4-A4-G4 | F#4-G4-A4-B4-A4-G4. The second staff is a piano accompaniment in G major, 4/4 time, marked 'p' (piano). It begins with a treble clef and a key signature of one flat. The melody is: G4-A4-B4-A4-G4 | F#4-G4-A4-B4-A4-G4 | F#4-G4-A4-B4-A4-G4 | F#4-G4-A4-B4-A4-G4. The third staff is a bass line in G major, 4/4 time, marked 'p'. It begins with a bass clef and a key signature of one flat. The melody is: G3-A3-B3-A3-G3 | F#3-G3-A3-B3-A3-G3 | F#3-G3-A3-B3-A3-G3 | F#3-G3-A3-B3-A3-G3. Dynamics include 'p' at the start of the piano part, 'cres.' (crescendo) above the vocal line at the second measure, and 'dim.' (diminuendo) above the vocal line at the fourth measure.

As the sound comes soft - ly steal - ing Through the calm and drow - sy night;

Like the light of grace re - deem - ing, 'Round the thorn-crown'd, tor - tured head.

The second system of the musical score. It consists of three staves. The top staff is a vocal line in G major, 4/4 time, marked 'p'. The melody is: G4-A4-B4-A4-G4 | F#4-G4-A4-B4-A4-G4 | F#4-G4-A4-B4-A4-G4 | F#4-G4-A4-B4-A4-G4. The second staff is a piano accompaniment in G major, 4/4 time, marked 'p'. The melody is: G4-A4-B4-A4-G4 | F#4-G4-A4-B4-A4-G4 | F#4-G4-A4-B4-A4-G4 | F#4-G4-A4-B4-A4-G4. The third staff is a bass line in G major, 4/4 time, marked 'p'. The melody is: G3-A3-B3-A3-G3 | F#3-G3-A3-B3-A3-G3 | F#3-G3-A3-B3-A3-G3 | F#3-G3-A3-B3-A3-G3. Dynamics include 'p' at the start of the piano part, 'cres.' above the vocal line at the second measure, and 'dim.' above the vocal line at the fourth measure.

Near - er steal - ing, gen - tly wak - ing Ech - oes in the pi - ous breast;

Sol - emn swells the song of glo - ry From a - dor - ing dev - o - tee;

The third system of the musical score. It consists of three staves. The top staff is a vocal line in G major, 4/4 time, marked 'p'. The melody is: G4-A4-B4-A4-G4 | F#4-G4-A4-B4-A4-G4 | F#4-G4-A4-B4-A4-G4 | F#4-G4-A4-B4-A4-G4. The second staff is a piano accompaniment in G major, 4/4 time, marked 'p'. The melody is: G4-A4-B4-A4-G4 | F#4-G4-A4-B4-A4-G4 | F#4-G4-A4-B4-A4-G4 | F#4-G4-A4-B4-A4-G4. The third staff is a bass line in G major, 4/4 time, marked 'p'. The melody is: G3-A3-B3-A3-G3 | F#3-G3-A3-B3-A3-G3 | F#3-G3-A3-B3-A3-G3 | F#3-G3-A3-B3-A3-G3. Dynamics include 'p' at the start of the piano part, 'cres.' above the vocal line at the second measure, and 'dim.' above the vocal line at the fourth measure.

Whis - p'ring bliss to spir - its break - ing, Peace to those who know no rest.

Sweet as songs of an - cient sto - ry, Mur - mured o'er the slum - b'ring sea.

The fourth system of the musical score. It consists of three staves. The top staff is a vocal line in G major, 4/4 time, marked 'p'. The melody is: G4-A4-B4-A4-G4 | F#4-G4-A4-B4-A4-G4 | F#4-G4-A4-B4-A4-G4 | F#4-G4-A4-B4-A4-G4. The second staff is a piano accompaniment in G major, 4/4 time, marked 'p'. The melody is: G4-A4-B4-A4-G4 | F#4-G4-A4-B4-A4-G4 | F#4-G4-A4-B4-A4-G4 | F#4-G4-A4-B4-A4-G4. The third staff is a bass line in G major, 4/4 time, marked 'p'. The melody is: G3-A3-B3-A3-G3 | F#3-G3-A3-B3-A3-G3 | F#3-G3-A3-B3-A3-G3 | F#3-G3-A3-B3-A3-G3. Dynamics include 'p' at the start of the piano part, 'cres.' above the vocal line at the second measure, 'dim.' above the vocal line at the fourth measure, and 'rit.' (ritardando) above the vocal line at the sixth measure.

THE OLD MAN.

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FRANCIS JOSEPH HAYDN (1732-1809).
Composed near the close of his eventful life.

Andante.

Gone is all my strength and zeal,
Gone is all my strength and zeal, Old I am, and
Gone is all my strength and zeal,

Old I am, and weak, With de-light no more I seek, With de-light no
With de-light no more I seek, With de-light no more I seek
weak, With de-light no more I seek, With de-light no
Old I am, and weak,

more I seek Laughter's mer-ry peal; With de-light no
Laugh-ter's mer-ry.... peal;
more I seek Laughter's mer-ry peal; With de-light no more I seek,

more I seek, With de-light no more I seek Laughter's mer-ry peal.
With de-light no more I seek Laugh-ter's mer-ry peal.

THE OLD MAN.

Gone, Gone is all the grace I wore, Gone is
 Gone is all the grace I wore, Gone is all the grace,
 Gone, Gone is all the grace I wore, Gone is

all the grace, And the cheek's red glow, And Death knock-eth at my door, And
 And the cheeks red glow, And Death knock-eth at my door, And
 all the grace And the cheek's red glow,

Death knock-eth at my door. En - ter, heav - en sends you here; Wel - come!
 Death knock-eth at my door. En - ter, heav - en sends you here; Wel - come!
 Wel - come!

Wel - come, shin - ing thron - g! All my life has been a song, All my life has been a
 Wel - come, shin - ing thron - g! All my life has been a song, All my life has been a

song, And.... I do not fear; All my life has been a song,
 song, And.... I do not fear; All my life has been a song,
 And I

All my life has been a song, And..... I do not fear; All my
 Welcome, shining
 All my life has been a song, And..... I do not fear; All my
 And I do not fear;.....

life has been a song, Wel - come, shin - ing All my life has been a hap - py
 throng! throng!.....
 life has been a song, All my life has been a hap - py
 life, etc.

song, All my life has been a song, And..... I do not fear.
 And.... I do not fear.
 song, All my life has been a song, And I do..... not fear.

R. L. D.

V. E. NESSLER.

Andante.

The eve-ning bells are ring - ing A - mid the val - ley's hush,.. Where once we sat to -

The eve-ning bells are ring - ing A - mid the val - ley's hush,.. Where once we sat to -

This system contains three staves of music. The top staff is the vocal line, the middle is the treble piano accompaniment, and the bottom is the bass piano accompaniment. The key signature has one sharp (F#) and the time signature is 6/8. Dynamics include *p* (piano) and *f* (forte).

geth - er So oft - en in sun - set's blush, So oft - en in sun - - - set's

geth - er So oft - en in sun - set's blush, So oft - en in sun - - - set's

This system continues the musical score with three staves. The vocal line and piano accompaniment are consistent with the previous system.

dolce.

blush;.. Sweet si - lence fall - ing o - ver The land - scape far and

dolce.

blush;.. Sweet si - lence fall - ing o - ver The

This system features a change in tempo/mood indicated by the *dolce* marking. It consists of three staves of music.

wide,..... Save o - ver us the lin - den That ev - er

land - scape far and wide,.. Save o - ver us the

This is the final system on the page, consisting of three staves of music. The vocal line and piano accompaniment conclude the piece.

lone - ly sighed.... Why have the bells such pow - er To
pp *cresc.*
 lin - den That ev - er lone - ly sighed... Why have the hills such pow - er To

make me sad to - day? The bells, they tell me gen - tly That you, my love, are far a -
rit.
 make me sad to - day? The bells, they tell me gen - tly That you, my love, are far a -

way;.... Here in the peace - ful twi - light I hear the mel - low chime, And
p
 way;.... Here in the peace - ful twi - light I hear the mel - low chime, And

wait be - neath the lin - - den For the old - en, hap - py time, For the old - - en
f
 wait be - neath the lin - - den For the old - en, hap - py time,..... For the
 For the old - - en ,

hap - - py time, For the hap - py time, For the old - en, hap - py time.

old - en, For the old - - en, hap - py time, For the old - en, hap - py time.

hap - - py time, For the

NIGHT, THOU HOLY NIGHT.

E. R. L.

CHWATAL.

Moderato.

1. Night, O night, thou ho - ly night! Meadow, lake and woodland o - ver, Thou dost spread thy
2. Night, O night, thou ho - ly night! Thou dost bear us, in our dreaming, Up thro' scenes more

3. Night, O night, thou ho - ly night! In thine arms let me be rest - ing, Aft - er cares so

sa - ble cov - er; Sweet, sweet rest thou'rt wafting on So kind - ly to each wea - ry
bright - ly gleaming, Lead'st us smil - ing to suc - cess; Oh! turn us not from hap - pi -

long mo - lest - ing, Kind and faith - ful bring to me Sweet dreams while sleeping peace - ful -

one! Sweet, sweet rest thou'rt wafting on So kind - ly to each wea - ry one!
ness! Lead'st us smil - ing to suc - cess; Oh! turn us not from hap - pi - ness!

ly Kind and faith - ful bring to me Sweet dreams while sleep - ing peace - ful - ly!

THE PRIMROSE

189

MENDELSSOHN (1809—1847).

Allegretto.

1. Fair - est of flow - ers, art thou so soon to greet us re - turn - ing? Hail to thy

2. Sweet - er than all thy neighbors art thou and gen - tler thy slum - ber, Love - li - est

beau - ty !..... he - rald of spring-time, Hail to thy beau - ty,
 flow - er!..... he - rald of spring-time, Love - li - est flow - er,

cres.

Hail to thy beau - ty ! he - rald of spring-time, Hail to thy beau - ty,
 Love - li - est flow - er! he - rald of spring-time, Love - li - est flow - er,

Hail to thy beau -

he - rald of spring-time! Hail to thy beau - ty, Hail to thy beau - ty, her - ald of
 he - rald of spring - time, Hall to thy beau - ty,

pp

he - rald of spring-time, Hail to thy beau - ty, Hail to thy beau - ty, her - ald of
 ty, he - rald

spring-time, of spring - time, Hail to thy beau - ty, he - rald of spring - - time!
 Hall to thy beau - ty, he - rald of spring - time, of spring-time!

spring-time, of spring - time, he - - - rald, he - rald of spring - - time!

Thou he - - - rald of spring-time!

THE NIGHTINGALE.

Words by E. R. LATTA.

MENDELSSOHN.

*Moderato. p**cres.*

1. A charm-ing sound, a-while un-heard, Up - on the air is ring-ing; It is the

ca - rol of a bird— The night - in - gale is sing - ing, The night - in - gale is

A charm-ing sound, a-while un-heard, Up - on the air is ring-ing;
sing-ing. A charm-ing sound, a - while un - heard, It is the
A charm-ing sound, a-while un-heard, Up - on the air is ring-ing;

It is the ca-rol of a bird— The night - in-gale is sing-ing,
ca-rol of a bird, the ca-rol of a bird— The nightin-gale is sing-ing,
It is the ca-rol of a bird— The night - in-gale is sing-ing; The

still.. is sing-ing. She has not learned an - oth-er lay, O'er field and lake and
She still is sing-ing. She has not learned an - oth-er lay, O'er field and lake and
night - in-gale is sing-ing.

First system of the musical score. It consists of three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The key signature is one sharp (F#). The lyrics are: "riv - er! Up - on the ear it falls to - day, With beau - ty, glad as ev - er, With". The piano part includes dynamic markings *ores.* and *p*.

Second system of the musical score. It consists of three staves. The lyrics are: "beau - ty, glad as ev - - - er With beau - ty, with beau - ty, glad as", "beau - ty, glad as ev - er, With beau - ty, glad as ev - er, glad as", and "ev - - - er, With beau - ty, glad as". The piano part includes dynamic markings *ores.*, *f*, and *p*.

Third system of the musical score. It consists of three staves. The lyrics are: "ev - er, With beau - ty, with beau - ty, glad..... as ev - er.", "ev - er,..... glad", and "ev - er, With beau - ty, with beau - ty, glad as ev - er.". The piano part includes a dynamic marking *pp*.

2 At her return, the burdened heart
Methinks must beat more lightly;
The features dark with clouds of care
Must surely glow more brightly!
O nightingale, we love thy song,
Thou ever-welcome comer!
How could we do without thy lay,
In spring-time and in summer.

8 O nightingale, dear nightingale,
In vain our hearts have sought thee;
But now thou art our own again,
The merry spring hath brought thee.
Oh, welcome back, dear nightingale,
O'er field and lake and river!
If thou wouldst only stay with us,
We'd keep thee here forever.

'TIS THE EVENING'S HOLY HOUR.

E. R. L.

L. V. BEETHOVEN (1770-1827).

QUARTETTE. *Adagio.*

1. 'Tis the ho - ly hour of eve - ning, And the sun is sink - ing

2. To their fa - v'rite boughs are flit - ting Twit - t'ring birds, on noise - less

low, And we can al - most hear the voi - ces Of the cher - ished

wing; And zeph - yrs.... breath - ing 'round us soft - ly, Sooth - ing ech - oes

CHORUS.

Long A - go! Of the cher - ished Long A - go! Ju - bi - la -

to us bring! Sooth - ing ech - oes to us bring! Ju - bi - la -

te, Ju - bi - la - te, A - - - - - men.

te, Ju - bi - la - te, A - - - - - men.

'TIS THE EVENING'S HOLY HOUR.

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QUARTETTE.

Soft - ly, gen - tly they are fall - ing, Fall - ing
 Soft - ly, gen - - tly they are fall - ing,
dim. Soft - ly, gen - tly they are fall - ing, Fall - ing
fz
dim. ppp
 Fall - ing

with a mag - ic spell; As day - light bids
amoreando. *pp*
 with..... a mag - - ic spell; As day - light bids
 with a mag - ic spell; As day - light bids the

CHORUS.

the world fare - well! Hark! Hark! Ju - bi - la - te, Ju -
rit. *ppp* *ppp* *p*
 the world fare - well! Hark! Hark! Ju - bi - la - te, Ju -
 world fare - well!

bi - la - te, A - - - - - men.
cres. *cres.* *dim.*
 bi - la - te, A - - - - - men.

THE DAWNING OF THE DAY.

Words written for this work.

KALLIWODA (1801).

Allegretto.

The weird and gloom-y shad - ows, The som-ber robe of night, Are swift - ly dis - ap -

pear - ing, Are swift - ly dis - ap - pear - ing O'er riv - er, o'er riv - er, plain and

height! The weird and gloom-y shad - ows, The som - ber robe of night, Are

The weird and gloom-y shad - ows, The som - ber robe of night, Are swift - ly dis - ap - pear - ing O'er riv - er, plain and height. Au - night, Are swift - ly dis - ap - pear - ing O'er plain and height.

mf

Au - ro - ra, now ap - pear - ing In beau - ti - ful ar - ray, Doth in the
ro - ra, now ap - pear - ing In beau - ti - ful ar - ray, Doth in the east fore -
mf
Au - ro - ra, now ap - pear - ing In beau - ti - ful ar - ray, Doth

east fore - shad - ow, fore - shad - ow, fore - shad - ow
shad - - ow, fore - shad - ow, fore - shad - ow The
in the east fore - shad - ow, fore - shad - ow, fore - shad - ow

The dawning of the day, of the day, The dawning of the
dawning of the day, The dawning of the day, The dawning of the
The dawning of the day, of the day,

day! Au - ro - ra, now ap - pear - ing In beau - ti - ful ar - ray, Doth
Au - ro - ra, now ap - pear - ing In beau - ti - ful ar -
day! Au - ro - ra, now ap - pear - ing In beau - ti - ful ar - ray, Doth
Au - ro - ra, now ap - pear - ing In beau - ti - ful ar - ray,

THE DAWNING OF THE DAY.

in the east fore-shad-ow, fore-shad-ow, fore-shad-ow,
 ray, Doth in the east fore-shad-ow,
 in the east fore-shad-ow, fore-shad-ow, fore-
 Doth in the east, the east fore-shad-ow, fore-shad-ow

The dawn-ing of the day, The dawn-ing of the day,... The
 shad-ow The dawn-ing of the day, of the day,... The
 The dawn-ing of the day, The dawn-ing of the day,

dawning of the day! A - rise, and greet the morn-ing; Oh! slum-ber not so
dolce.
 dawning of the day! A - rise, and greet the morn-ing; Oh! slum-ber not so
 A - - - rise, and greet

long! A - rise, and greet the morn-ing; Oh! slum-ber not so long!.. Now
 long! A - rise, and greet the morn-ing; Oh! slum-ber not so long!.. Now
 the morn - - - ing; Oh! slum-ber not so

list through o - pen win - dow, Now list through o - pen win - dow, The song, the
list through o - pen win - dow, Now list through o - pen win - dow, The song, the
long, Now list through o - - pen win - dow,

song, The rob - in's mer - ry song!.....
song, The rob - in's mer - ry song, Tra la la la la la la, tra la la la la la
The rob - in's mer - ry song!.....

la, Tra la la la la la la, Tra la la la la la la.
A thou - sand hap - py

A thou - sand hap - py voi - ces Are join - ing in the lay!.....
A thou - sand hap - py voi - ces Are
A thousand hap - py voi - ces Are join - - - ing in the
voi - ces Are join - - - ing in the lay! Are join - ing

THE DAWNING OF THE DAY.

..... the lay! They all u - nite to wel - come, They all u - nite to
 join - ing in the lay!

lay, the lay! They all u - nite to wel - come, They all u - nite to
 in the lay!

ff

| *In singing, these*

wel - come The dawn - ing of the day, The dawn - ing of the day!

wel - come The dawn - ing of the day, The dawn - ing of the day!

poco piu lento.

They all u -

measures may be omitted if desired...

They all u - nite to wel - come The dawn - ing of the day.

p poco piu lento.

They all u - nite to wel - come The dawn - ing of the day.

nite..... to wel - come The dawn - ing of the day.

A thou - sand hap - py voi - ces, glad voi - ces, Are join - ing in the lay;

f A tempo.

A thou - sand hap - py voi - ces, glad voi - ces, Are join - ing in the lay; They

THE DAWNING OF THE DAY.

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The dawn - ing of the day, of the day; They sing,
 They all u - nite to wel - come The dawning of the day;
 all u - nite to wel - come The dawning of the day, of the day; They
 They all u - nite to wel - come the dawning of the day; They sing,

they sing, they sing, they sing..... with hap - py voi - ces, And join the
 sing, they sing, they sing, they sing with hap - py voi - ces, And join the
 they sing, they sing, they sing.....

lay; They sing, they sing, they sing, To wel - come in the
 lay: They sing, they sing, they sing, To wel - - come in the
 They sing, they sing, they sing,

day, To wel - - come in the day..... To wel - come in the day!
 day, To wel - - come in the day..... To wel - come in the day!
 day, To wel - - come in the day..... To wel - come in the day!

EARLY MORNING.

Arranged for this Work from KREUTZER (1788—1849).

Allegretto.

The sun no ro - sy light has shed,

The sun no ro - sy light has shed, The shades of night not

This system contains the first three staves of music. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The middle staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The music is in 4/4 time and features a melody in the treble staves and a bass line in the bass staff. The tempo is marked 'Allegretto'.

The shades of night not yet have fled, No

yet have fled, No morning bells are ring - ing;

This system contains the next three staves of music. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The middle staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The music is in 4/4 time and features a melody in the treble staves and a bass line in the bass staff. The tempo is marked 'Allegretto'.

dém. morning bells are ring - ing; How still is all this spa - cious wood, How still, how

pp How still is all this spa - cious wood, How still, how

This system contains the next three staves of music. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The middle staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The music is in 4/4 time and features a melody in the treble staves and a bass line in the bass staff. The tempo is marked 'Allegretto'.

still, how still, how still, how still is all the spacious wood, When sleeping birds in si-lence

pp still, how still, how still, how still, how still, how still, how

This system contains the final three staves of music. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The middle staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The music is in 4/4 time and features a melody in the treble staves and a bass line in the bass staff. The tempo is marked 'Allegretto'.

brood, No songs on sun - light fling - - - ing; *pp* But
still, No songs on sun - light fling - - - ing; *pp* But I, from sleep al - rea - dy long,.....

I, from sleep al - rea - dy long, While all is still have
..... While all is still have made the song,

made the song, Which now in glee I'm sing - ing; While all is still have made the *crea.*
..... Which now in glee I'm sing - - - ing; While

song, Which now in glee I'm sing - - - ing, *f*
all is still have made the song, Which now in glee I'm sing - - - ing, Which now in

Which now in glee I'm sing-ing, Which now in glee I'm sing-ing.

glee I'm sing-ing, now in glee I'm sing-ing, Which now in glee I'm sing-ing.

'TIS THE LAST ROSE OF SUMMER.

*Irish Air.**Moderato.*

1. 'Tis the last Rose of Sum-mer, Left bloom-ing a-lone; All her
2. I'll not leave thee, thou lone one, To pine on the stem, Since the
3. So.... soon may I fol-low, When friend-ships de-cay, And from

love-ly com-pan-ions Are fad-ed and gone. No flow'r of her kin-dred, No
love-ly are sleep-ing, Go, sleep thou with them; Thus kind-ly I scat-ter Thy
love's shin-ing cir-cle The gems drop a-way! When true hearts lie with-er'd, And

rose-bud is nigh, To re-flect back her blush-es, Or give sigh for sigh.
leaves o'er thy bed, Where thy mates of the gar-den Lie scent-less and dead.
fond ones are flown, Oh!.... who would in-hab-it This bleak world a-lone.

EARLY SPRING.

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MENDELSSOHN (1809—1847).

Allegretto.

1. Sea-son of pleas-ures, com'st thou a - gain, Shed-ding thy treas-ures o'er hill and plain,
mf
 2. Low-land and moun-tains, a - sure se - rene! Gold-fish 'mid foun-tains sport-ing un - seen!
p
 D. C. Soon it re - turn - eth, breathing of bliss; Ah! my soul burn - eth with joy like this!

Loos-ing from cap - ture ice - fet - ter'd springs, Loos-ing from cap - ture ice - fet - ter'd springs?
p *cres.* *f*
 Gay pin-ions glanc-ing in the cool grove, War-blers en - tranc - ing, sing-ing of love;
 Tell me, whence com - eth this new de - light? Tell me, whence com - eth this new de - light?

Ah! see what rap - ture thy com-ing brings!
 War-blers en - tranc - ing, sing-ing of love;
f *p* *p*
 Ah! see what rap - ture thy com-ing brings! Loos-ing from cap - ture
 Warblers en - tranc - ing, sing-ing of love; Gay pin-ions glanc-ing
 Tell me, whence cometh

ice - fet - ter'd springs; Ah! see what rap - ture thy com-ing brings! Ah! see what rap - ture
p *pp* *pp* Ah!
 in the cool grove; War-blers en - tranc - ing, sing-ing of love, War-blers en - tranc - ing
 this new de - light? Spring-time re - turn - eth, joy - ous and bright! Tell me, whence com - eth

1st. 2d.

thy com-ing brings, thy coming brings, thy com-ing brings! brings! Bees 'mid the bow-ers' sha-dy re-
 see what rap-ture.... thy com-ing brings! brings!
 blers en-tranc-ing,.... sing-ing of love, love.

cres. rit. Fine. p

sing-ing of love, sing-ing of love, of... love, love. Bees 'mid the bow-ers' sha-dy re-
 joy-ous and bright, joy-ous and bright, and... bright, bright.

p pp

treats Hov-er o'er flow-ers, cull-ing their sweets, cull-ing their
 treats Hov-er o'er flow-ers, cull-ing their sweets, Hov-er o'er flow-ers, cull-ing their
 Hov-er o'er flow-ers, cull-ing their

cres. f dim. p

sweets; Mur-mur un-ceas-ing thro' na-ture flows,..... Soft o-dors
 sweets; Mur-mur un-ceas-ing thro' na-ture flows, Soft o-dors pleas-ing, lull to re-
 flows,.....

pp

pleas-ing, lull to re- pose, lull to re- pose,..... lull.....
 pose, Soft o-dors pleas-ing, lull to re- pose,..... lull.....
 pose, lull..... to re- pose,..... lull.....
 thro' na-ture flows,..... Soft o-dors pleas-ing, lull to re-

..... lull to re - pose; Now a light zeph - yr pass - eth me by,.....
 to re - pose;..... Now a light
cres.
 to re - pose; Now a light zeph - yr pass - eth me by,.....
 pose;.....

..... *f* Now a light zeph - yr pass - eth me by, Lin - ger - ing nev - er,
 zeph - yr pass - eth me by,.....
 *f* pass - - eth me by, *pp* Lin - ger - ing nev - er,
 Now a light zeph - yr pass - eth me by,
 lost in a sigh; Now a light zeph - yr pass - eth me by, Lin - ger - ing

lost in a sigh; Now a light zeph - yr pass - eth me by, Lin - ger - ing
 Lin - ger - ing nev - er, lost in a
cres.
 lost in a sigh; Now a light zeph - yr pass - eth me by, Lin - ger - ing

pp
 nev - er, lost in a sigh...
 sigh; Lin - ger - ing nev - er, lost in a sigh, lost in a sigh, lost in a sigh.
dim. *D. C.*
 nev - er, lost in a sigh...
pp

206 PROTECT US THROUGH THE COMING NIGHT.

ADVENT OF SPRING.

Arranged for this work. CURSCHMANN (1805—1841).

Larghetto non troppo.

SOPRANO or TENOR SOLO.

Pro - tect us through the com - - ing
Sweet spring! I hail.... thine ad - - vent

night, O Fa - ther, O Fa - - ther might
mild; Thy charms,.. how dear to me!.....

y! De - liv - er us from ev - 'ry ill, De - liv - er us from ev - 'ry
..... Thou mak'st me feel once more a child, Thou mak'st me feel once more a

ill, And guard our slum - - - - ber, And guard our slum - - - -
child, From care and sor - - - - row, From care and sor - - - -

PROTECT US THROUGH THE COMING NIGHT.

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SOPRANO. dolce.

Pro - tect us through the com - ing night, O Fa - ther, O
Sweet spring, I hail.. thine ad - vent mild, Thy charms how

ALTO. p

ber. O Fa - ther might - - y..... O.....
row. I hail.. thine ad - vent mild; Thy charms how

Fa - ther might - - y! De - liv - er us from ev - 'ry ill, De - liv - er
dear to me!..... Thou mak'st me feel once more a child, Thou mak'st me

Fa - ther might - - y! O Fa - ther,
dear to me!..... Thy charms..

us from ev - 'ry ill, And guard our slum - - ber, And guard our slum - - ber.
feel once more a child, From care and sor - - row, From care and sor - row free.

O Fa - ther might - - y, Fa - - - - - ther might - - y!
how dear, how dear to me! Thy charms..... how dear to me!

PROTECT US THROUGH THE COMING NIGHT.

Pro - tect us through the com - ing night, O Fa - ther, O Fa - ther might - y,
Sweet spring, I hail thine ad - vent mild, Thy charms, thy charms how dear, how

p Pro - tect us through the com - ing night, O Fa - ther, O Fa - ther
Sweet spring, I hail thine ad - vent mild, Thy charms how dear to

O Fa - ther mighty, O Fa - ther
Thy charms how dear, Thy charms how

might - y! O Fa - ther might - y, de - liv - er us from ev - 'ry
dear..... to me, Thy charms how dear, Thou mak'st me feel once more a

p might - y! De - liv - er us from ev - 'ry ill, De - liv - er us from ev - 'ry
me!..... Thou mak'st me feel once more a child, Thou mak'st me feel once more a

might - y! O Fa - ther might - y!
dear to me! Thy charms how dear!

ill, And guard our slum - ber, And guard our slum - ber.
child, From care and sor - row free, From care and sor - row free.

pp ill, And guard our slum - ber, And guard our slum - ber.
child, From care and sor - row free, From care and sor - row free.

dolce.
Pro - tect us, Fa - ther, O Fa - ther
Thy balmy breez - es, thy flow'rs so

dolce.

Protect us, Fa - ther, O Fa-ther might - y! Protect us, Fa - ther, O Fa-ther
Thy balmy breez - es, thy flow'rs so fair and gay, The lark's soft, mellow note, The robin's

dolce.

Protect us, Fa - ther, O Fa-ther might - y! O Fa-ther might -
Thy balmy breez - es, Thy flow'rs so fair and gay, The lark's soft, mel - low

might - y!
fair and gay,

O Fa - ther
thy flow'rs so
might - y!
gay!.....

might - y! O Fa-ther might - y! O Fa-ther might - y! De-liv - er us, de-liv - er
glad re-frain, The rob-in's glad refrain! Restore sweet, happy scenes, sweet, happy scenes, And make me

y! O Fa-ther might - y! O Fa-ther might - y! De-liv - er us, de-liv - er
note! The rob-in's glad refrain! Restore sweet, happy scenes, sweet, happy scenes, And make me

us, and guard our slum - ber, And guard our slum - ber.
wish I was a child a - gain, I was a child..... a - gain.

p


us, and guard our slum - ber, And guard our slum - ber.
wish I was a child a - gain, I was a child..... a - gain.

CHAPTER VIII.

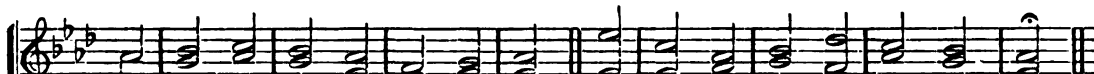
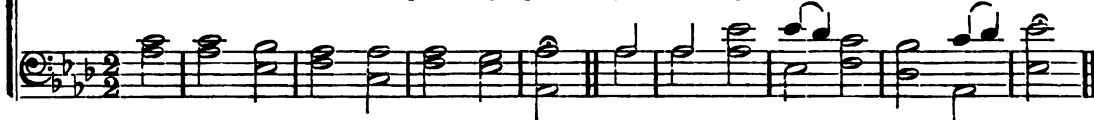
CONSISTING PRINCIPALLY OF DEVOTIONAL SONGS AND CHORUSES.

OLD HUNDRED.


W. FRANC, 1543.



1. Be Thou, O God, ex - alt - ed high, And as Thy glo - ry fills the sky,
2. With one con - sent let all the earth, To God their cheer - ful voi - ces raise;
3. For He's the Lord, su - preme - ly good; His mer - cy is for - ev - er sure;



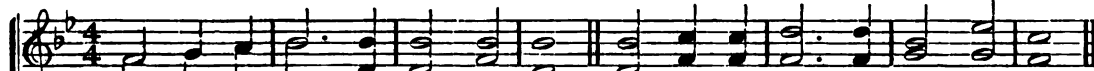
So let it be on earth dis - played, Till Thou art here, as there, o - beyed.
Glad hom - age pay with aw - ful mirth, And sing be - fore Him songs of praise.
His truth, which al - ways firm - ly stood, To end - less a - ges shall en - dure.




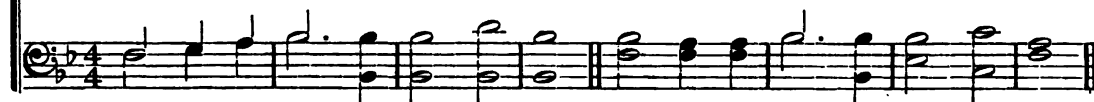
MEHUL.

WATTS.


MEHUL (1763—1817).



1. Lord, Thou hast search'd and seen me through! Thine eye com - mands, with pierc - ing view,
2. My thoughts, be - fore they are my own, Are to my God dis - tinct - ly known;
3. With - in Thy cir - cling power I stand; On ev - 'ry side I find Thy hand;
4. Oh, may these thoughts pos - sess my breast, Wher - e'er I rove, wher - e'er I rest!



My ris - ing and my rest - ing hours, My heart and flesh, with all their powers.
He knows the words I mean to speak, Ere from my ope - ning lips they break.
A - wake, a - sleep, at home, a - broad, I am sur - round - ed still with God.
Nor let my weak - er pas - sions dare Con - sent to sin, for God is there.



1. My coun - try, 'tis of thee, Sweet land of lib - er - ty, Of thee I sing: Land where my
 2. My na - tive coun - try, thee, Land of the no - ble free, Thy name I love: I love thy
 3. Let mu - sic swell the breeze, And ring from all the trees Sweet freedom's song; Let mor - tal
 4. Our fa - thers' God, to Thee, Au - thor of lib - er - ty, To Thee we sing: Long may our

fa - thers died, Land of the pilgrims' pride, From ev - ry moun - tain side Let free - dom ring.
 rocks and rills; Thy woods and tem - pled hills, My heart with rap - ture thrills Like that a - bove.
 tongues a - wake: Let all that breathe partake, Let rocks their si - lence break, The sound pro - long.
 land be bright With freedom's ho - ly light: Pro - tect us by Thy might, Great God our King!

HASTINGS.

ITALIAN HYMN.

FELICE GIARDINI (1716—1796).

1. God of the morn - ing ray, God of the ris - ing day, Glorious in power! In Thee we
 2. God of our fee - ble race, God of re - deem - ing grace, Spir - it all blest! Our own e -

live and move, And thus we dai - ly prove Thy con - de - scend - ing love Each pass - ing hour.
 ter - nal Friend, Thy guardian influence lend, From ev - ery snare de - fend—In Thee we rest.

TUNE—"America."

- 1 THE God of harvest praise;
 In loud thanksgiving raise
 Hand, heart, and voice!
 The valleys laugh and sing;
 Forests and mountains ring;
 The plains their tribute bring;
 The streams rejoice.
- 2 Yea, bless His holy name,
 And joyous thanks proclaim
 Through all the earth;
 To glory in your lot
 Is comely; but be not
 God's benefits forgot
 Amid your mirth.
- 3 The God of harvest praise;
 Hands, hearts, and voices raise
 With sweet accord;
 From field to garner throng,
 Bearing your sheaves along,
 And in your harvest song
 Bless ye the Lord.

TUNE—"Italian Hymn."

- 1 PRAISE ye Jehovah's name,
 Praise through His courts proclaim;
 Rise and adore;
 High o'er the heavens above
 Sound His great acts of love,
 While His rich grace we prove
 Vast as His power.
- 2 Now let the trumpet raise
 Sounds of triumphant praise
 Wide as His fame:
 Then let the harp be found;
 Organs, with solemn sound,
 Roll your deep notes around,
 Filled with His name.
- 3 While His high praise ye sing,
 Strike every sounding string,
 Sweet the accord!
 He vital breath bestows;
 Let every breath that flows
 His noblest fame disclose:
 Praise ye the Lord.

E. R. L.

G. B. L.

Moderato.

1. There is One, who dwells a-bove us, Who de-mands our love and praise! Un-to Him our feet should
 2. He has loved us and re-deemed us, And would fain our hearts re-new! He is wor-thy of our

3. Tho' a-bove us, He is near us, He is with us, night and day! And to Him our hearts shall
 4. Lord, for-give the words of e-vil That our lips have e'er ex-pressed; And for-give our sin-ful

hast-en From the tempt-er's e-vil ways! He has borne in love and mer-cy With our
 ser-vice, And of more than we can do! We should love Him and a-dore Him For His

an-swer For each i-dle word we say! We shall an-swer for our ac-tions, Whether
 do-ings, And re-ceive us in-to rest! In-to rest from sin and sor-row, On the

wand'rings in the past! Let us nev-er-more for-sake Him, Long as life with us shall last!
 good-ness un-to man! We should la-bor in the vine-yard, Do-ing all the good we can!

they be good or ill! May they be in keep-ing ev-er With the Fa-ther's ho-ly will!
 ev-er-last-ing shore! Where, with all the hosts of glo-ry, We shall praise Thee ev-er-more!

FATHER, TAKE MY HAND AND LEAD ME!

1 FATHER, take my hand and lead me,
 Hold it ever close in Thine;
 Let Thy tender care provide me,
 Fill my soul with peace divine.
 Thou art strong in loving-kindness,
 I am weak as man may be;
 All my knowledge is but blindness,—
 Bright the light that shines in Thee.

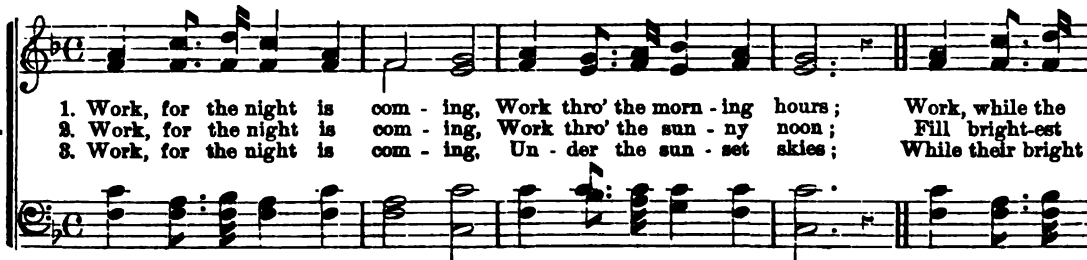
2 Oh, do Thou in love befriend me,
 Let me feel Thee ever near;
 What though sorrows may attend me,
 I shall neither fail nor fear.
 Take my hand, and blessing, teaching,
 Loving mercy to me show,
 Then Thy help and strength possessing,
 Where Thou leadest, I will go.

WORK, FOR THE NIGHT IS COMING.

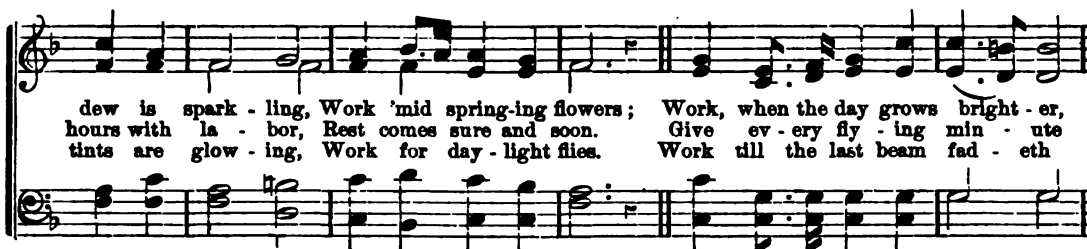
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SIDNEY DYER.

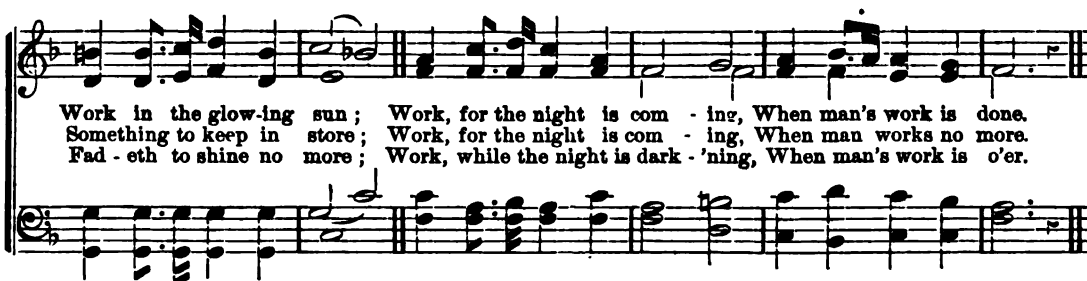
G. B. L.



1. Work, for the night is com - ing, Work thro' the morn - ing hours ; Work, while the
 2. Work, for the night is com - ing, Work thro' the sun - ny noon ; Fill bright-est
 3. Work, for the night is com - ing, Un - der the sun - set skies ; While their bright



dew is spark - ling, Work 'mid spring-ing flowers ; Work, when the day grows bright - er,
 hours with la - bor, Rest comes sure and soon. Give ev - ery fly - ing min - ute
 tints are glow - ing, Work for day - light flies. Work till the last beam fad - eth



Work in the glow-ing sun ; Work, for the night is com - ing, When man's work is done.
 Something to keep in store ; Work, for the night is com - ing, When man works no more.
 Fad - eth to shine no more ; Work, while the night is dark - 'ning, When man's work is o'er.

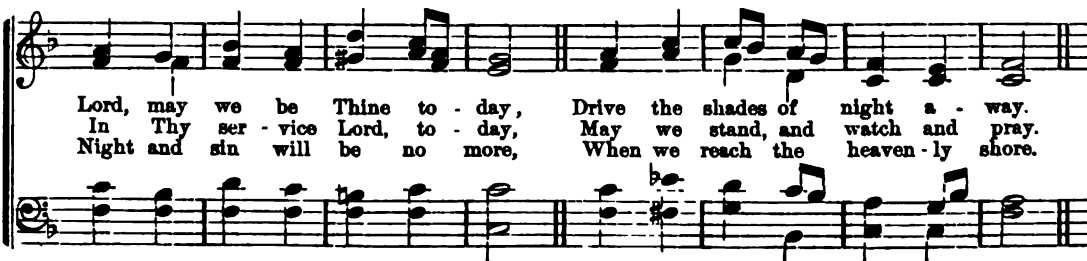
SEYMOUR.

From WEBER (1786-1826).

Moderato.



1. Now the shades of night are gone ; Now the morn - ing light has come ;
 2. Fill our souls with heaven - ly light, Ban - ish doubt, and clear our sight ;
 3. When our work of life is past, Oh, re - ceive us then at last ;



Lord, may we be Thine to - day, Drive the shades of night a - way.
 In Thy ser - vice Lord, to - day, May we stand, and watch and pray.
 Night and sin will be no more, When we reach the heaven - ly shore.

MESSIAH.

LOGAN.

GEORGE FREDERICK HANDEL (1685—1759).

Moderato.

1. Oh, hap - py is the man that hears In - struc - tion's warn - ing
2. For she hath treas - ures great - er far Than east and west un -

voice; And who ce - les - tial wis - dom makes His ear - ly, on - ly choice.
fold; And her re - wards more pre - cious are Than all their stores of gold.

8 She guides the young with innocence
In pleasure's paths to tread;
A crown of glory she bestows
Upon the hoary head.

4 According as her labors rise,
So her rewards increase;
Her ways are ways of pleasantness,
And all her paths are peace.

MONTGOMERY.

PRAISE.

From MOZART (1756—1791).

Allegretto.

1. All ye na - tions, praise the Lord; All ye lands, your voi - ces raise;
2. For His truth and mer - cy stand, Past, and pres - ent, and to be,
8. Praise Him, ye who know His love; Praise Him from the depths be - neath;

Heaven and earth, with loud ac - cord, Praise the Lord, for - ev - er praise.
Like the years.. of His right hand, Like His own e - ter - ni - ty.
Praise Him in the heights a - bove; Praise your Mak - er, all that breathe.

BARBAULD.

PRAISE TO GOD.

Tune—"PRAISE."

1 PRAISE to God, immortal praise,
For the love that crowns our days;
Bounteous Source of every joy!
Let Thy praise our tongues employ

2 For the blessings of the field,
For the stores the gardens yield;
For the fruits in full supply,
Ripened 'neath the summer sky.

3 All that spring with bounteous hand
Scatters o'er the smiling land;
All that liberal autumn pours
From her rich o'erflowing stores;

4 These, great God, to Thee we owe,
Source whence all our blessings flow;
And, for these, our souls shall raise
Grateful vows, and solemn praise.

SEVERAL Selections for Chanting are here given. Chanting differs from *singing* in not having a regular rhythmic movement, and from *speaking*, in having definite pitches. The words should be given with the distinctness and deliberation with which a good reader would read them.

CHANT. No. 1.

TALLIE.

CHANT. No. 2.

DR. TURNER.



SELECTION 1.—Ps. 23.

- 1 The Lord is my shepherd ;
I shall — not — want.
- 2 He maketh me to lie down in green — pastures ;
He leadeth me be- side the still — waters.
- 3 He re- storeth my soul :
He leadeth me in the paths of righteousness for
His name's — sake.
- 4 Yea, though I walk through the valley of the shadow
of death, I will fear no evil :
For Thou art with me; Thy rod and Thy staff they
comfort me.
- 5 Thou preparest a table before me in the presence
of mine enemies.
Thou anointest my head with oil; my cup —
runneth over.
- 6 Surely goodness and mercy shall follow me all the
days of my life ;
And I will dwell in the house of the Lord for
ever.

SELECTION 2.—Ps. 67.

- 1 God be merciful unto us, and bless us ;
And cause His face to shine up-on us.
- 2 That Thy way may be known up-on earth,
Thy saving health a- mong all nations.
- 3 Let the people praise Thee, O God ;
Let all the people praise Thee.

- 4 Oh, let the nations be glad and sing for joy ;
For Thou shalt judge the people righteously, and
govern the nations upon earth.
- 5 Let the people praise Thee, O God ;
Let all the people praise Thee.
- 6 Then shall the earth yield her increase ;
And God, even our own God, shall bless us.
- 7 God shall — bless us ;
And all the ends of the earth shall fear — Him.

SELECTION 3.—Ps. 121.

- 1 I will lift up mine eyes unto the hills,
From whence — cometh my help.
- 2 My help cometh from the Lord,
Who made — heaven and earth.
- 3 He will not suffer thy foot to be mov-ed,
He that keepeth thee will not slumber.
- 4 Behold, He that keepeth Israel
Shall neither slumber nor — sleep.
- 5 The Lord is thy keeper :
The Lord is thy shade up- on thy right — hand.
- 6 The sun shall not smite thee by day,
Nor the moon — by — night.
- 7 The Lord shall preserve thee from all — evil ;
He shall pre- serve thy soul.
- 8 The Lord shall preserve thy going out and thy
coming in,
From this time forth, and even for ever- more

RESPONSIVE CHANT. No. 3.

THE LEAD.—To be sung by a single voice.

THE RESPONSE.—To be sung by all.

After last verse.



A - men.

SELECTION 4.—Ps. 136.

- Lead. 1 Oh, give thanks unto the Lord, for He is good:
Response. For His mercy en- dureth for ever.
(This response is to be repeated at every verse.)
- 2 Oh, give thanks unto the God of gods :
 - 3 Oh, give thanks to the Lord of lords :
 - 4 To Him who alone doeth great wonders :
 - 5 To Him that by wisdom made the heavens :

- 6 To Him that stretched out the earth a- bove
the waters ;
- 7 To Him that made great lights :
- 8 The sun to rule by day :
- 9 The moon and stars to rule by night :
- 10 Who remembered us in our low es- tate :
- 11 And hath redeem-ed us from our enemies :
- 12 Who giveth food to all — flesh :
- 13 Oh, give thanks unto the God of heaven :

BE STILL IN GOD.

From JULIUS STURM.

Moderato.

1. Be still in God! Who rests on Him En - dur - ing peace shall know, And with a spir - it
 2. Be still in love! Be like the dew That, fall - ing from the skies, On meadows green, in

8. Be still in sor - row! "As God wills!" Let that thy mot - to be; Sub - mis - sive 'neath His

fresh and free Thro' life shall cheer - ly go. Be still in faith! For - bear to seek Where
 thous - and cups, At morn - ing twinkling lies! Be still in con - duct, striv - ing not For

strokes re - ceive His im - age stamped on thee. Be still in God! Who rests on Him En -

seek - ing naught a - vails; Un - fold thy soul to that pure light From heav'n, which never
 hon - or, wealth or might! Who in con - tent - ment breaks his bread Finds fa - vor in God's

dur - ing peace shall know, And with a spir - it glad and free Thro' night and grief shall

fails; Un - fold thy soul to that pure light From heav'n, which nev - er fails.
 sight; Who in con - tent - ment breaks his bread Finds fa - vor in God's sight.

go; And with a spir - it glad and free Thro' night and grief shall go.

MORNING PRAYER.

217

R. L. D.

JOSEPH HAYDN (1732-1809).

Moderato.

1. Be - fore Thy maj - es - ty we bow, Here in the ope - ning day; We

2. Of ev - ery good Thou art the source, And Thou wilt help us all; And

3. O Lord, the cause on which we stand Is Thine and can - not die; Yet

lift our eyes in hom - age now, And to Thy throne we pray. Give

give our weak hearts life and force To jour - ney and not fall. Un -

as the gold - en grain so grand, Be - fore it grows so high, Must

us, O Fa - ther, of Thy grace, O take our guilt - y hearts a - way, And

to Thy al - tar's sac - ri - fice We bring our hearts—O hear our call, And

in the earth once bur - ied be, So fills Thy name the earth and sky; For

hide us from temp - ta - tion's face, temp - ta - tion's face, O hide us from her face.

keeps us from the ways of vice, the ways of vice, Keeps us from ways of vice.

in thy death are we made free, are we made free, By death are we made free.

OVER THE STARS.

R. L. D.
Moderato.

FRANZ ABT (1819 —).

1. O - ver the stars will the day soon be break - ing, Then will our hopes and our
2. O - ver the stars will de - lu - sion be ban - ished, There the great mys - ter - y
3. O - ver the stars shall a - gain be u - nit - ed Lov - ing hearts long from each
4. O - ver the stars from the palm - trees is blow - ing Heav - en - ly cool - ness as

long - ings be filled; As we are pa - tient in each un - der - tak - ing, So with re -
will be un - rolled; God will re - veal, when the earth - ly has van - ished, All He has
oth - er as - tray; There shall the bar - ri - er wall be di - vid - ed, Sweet re - cog -
balm to our souls; An - gels with psalms are a - wait - ing our go - ing, O - ver the

ward will our troub - les be stilled, So with re - ward will our troub - les be stilled.
prom - ised His own should be - hold, All He has prom - ised His own should be - hold.
ni - tion their wait - ing re - pay, Sweet re - cog - ni - tion their wait - ing re - pay.
stars, where e - ter - ni - ty rolls; O - ver the stars, where e - ter - ni - ty rolls.

R. L. D.

THE SEA OF LIFE.

1. Can you fear, when there is ev - er At the helm a guld - ing hand,
2. Here we may not tar - ry long - er, Where the e - vil lifts its arm;
3. Up and down the ship is roll - ing, And the lash - ing waves are heard,
4. Thro' His word we know the land - ing, Hope will not its pledge be - tray;

One whose love will fail us nev - er, Who can bring us safe to land?
Heav - en calls us to be strong - er, Though the way be dark with storm;

Still the Sav - iour's arm con - trol - ling, With no fears our hearts are stirred;
In the sun - light we are stand - ing, Sing, for bright - ness fills the day!

In the ha - ven, In the ha - ven Which His love... for us has planned.
Cast - ing from us, Cast - ing from us Ev - 'ry pleas - ure that will harm.

Storm and bil - lows, Storm and bil - lows Are de - pend - ent on His word.
Cour - age, broth - ers, Cour - age, broth - ers, Je - sus at..... the helm will stay.

HENRY F. LYTE.

EVENTIDE.

W. H. MONK.

Moderato.

1. A - bide with me; fast falls the e - ven - tide; The darkness deep - ens; Lord, with me a - bide;
2. Swift to its close ebbs out life's lit - tle day; Earth's joys grow dim, its glo - ries pass a - way;

3. I need Thy pres - ence ev - 'ry pass - ing hour; What but Thy grace can foil the tempter's pow'r?
4. I fear no foe, with Thee at hand to bless; Ills have no weight, and tears no bit - ter - ness;

When oth - er help - ers fail, and comforts flee, Help of the helpless, O, a - bide with me.
Change and de - cay in all a - round I see; O Thou, who changest not, a - bide with me.

Who like Thy - self my guide and stay can be? Thro' cloud and sunshine, Lord, a - bide with me.
Where is death's sting? where, grave, thy vic - to - ry? I tri - umph still, if Thou a - bide with me.

ROUSE THEE, O MY SPIRIT.

R. L. D.

CÆSAR MALAN (1786—1847).

Spiritoso.

1. Rouse thee, O my spir - it, Stay not be - hind; Speak, and God will hear it, *mp*

2. Rouse thee, O my spir - it, Stay not be - hind, Speak, and God will hear it;

For His heart is kind. Un - daunt - ed be; Morn - ing dawns for thee,
1st time, Quartette; 2d time, Chorus.

For His heart is kind. When cour - age breaks, Heav - en ne'er for - sakes;

And a new - er spring-time Breaks the froz - en sea. In ev - 'ry tem - pest,
Great - er than the need is He His kind-ness makes. Fa - ther e - ter - nal,

And 'neath the rod, He will ev - er shield thee, Our gra - cious God.
Sav - iour in need, May we ev - er fol - low Where Thou dost lead.

HYMN OF PRAISE.

221

R. L. D.

DELABORDE.

Moderato.

1. Come, let us praise the Lord And all His ma - ny won - ders, And let His *cres.*

2. Oh, won - der - ful the works Thy rul - ing will cre - at - ed; Thou, the Al -

fame re - sound Till earth and heav - en ring; From all in glad ac - cord A

f *dim.* *p*

might - y, speakst, And all Thy word o - bey; The heav - ens, earth, and sea, Thy

might - y cho - rus thun - ders, And all His host of an - gels sing,

p

call to birth a - wait - ed, And o'er the void in beau - ty lay,

And all His host of an - gels sing.

cres. *dim.*

And o'er the void in beau - ty lay.

8.

The world and all therein
Shall fall at Thy commanding,
When Thou shalt come to judge
The people from Thy throne;
Yet, o'er the wreck, Thy truth
And right shall still be standing;
Unchanged art Thou and Thine alone.

THE WAY OF PEACE.

KARL KLOSS (1792).

R. L. D.
Andante.

1. To dwell-ers in gloom there is peace, sweet peace; From toil may the wea-ry have glad re-lease;
2. Then here in the glow of the morn we raise Our voi-ces to heav-en in pray'r and praise;

8. In day-light and twi-light Thy hand we need, Our feet in the val-ley of peace to lead;

His nights and his days are un-known to fear, Who un-to the pres-ence of God is near.
As day is ad-vanc-ing in light, we ask Our strength to in-crease for each dai-ly task.

We jour-ney, dear Fa-ther, Thy face to see, May night nev-er find us a-stray from Thee.

R. L. D.
Moderato.

WORSHIP.

FRANZ ABT (1819—).

1. Fa-ther, in the heav'n-ly gar-dens, Hear Thy lov-ing chil-dren's pray'r;
2. Fa-ther, foun-tain of all mer-cy, Thou art ev-er our re-treat;

8. Fa-ther, take the songs we of-fer, Full of praise and thanks to Thee;

We con-fide in Thy great pow-er, When a-round us storm-clouds low-er,
They who cher-ish Thee most dear-ly, See the path of life most clear-ly,
Look up-on us now in pleas-ure, For Thy lov-ing smile we treas-ure,

Thou wilt not for - sake us there, Thou wilt not for - sake us there.
Till the land of rest they greet, Till the land of rest they greet.
And be - fore Thee bow the knee, And be - fore Thee bow the knee.

R. L. D.

CONCORD.

FELIX KEUNDIG.

Moderato.

1. Heav - en - ly con - cord, im - age of love, Send us thy pres - ence down from a - bove;
2. Oh, thou up - lift - est grand - ly the soul, Giv - ing us cour - age un - to the goal;

Let thy light en - ter each lov - ing heart,.... Heav - en - ly con - cord - nev - er de - part;
Com - fort - ing ev - er trou - ble and pain,..... That in the spir - it glad - ness may reign,

Heav - en - ly con - cord - nev - er de - part.
That in the spir - it glad - ness may reign.

8.

Lord, if e'er discord rises to-day,
May it be quickly driven away;
Help us to meet it with a bright smile,
Give us sweet concord, banishing guile.

4.

Living and dying, oh, may we be
Heavenward going, near unto Thee!
May gentle concord tarry till night,
Shedding its holy, heavenly light.

R. L. D.

PETER RITTER (1770—1847).

Moderato.

1. God a - bove, we praise Thee now; Lord, we praise Thy might - y pow - er;
 2. Kind art Thou to hear our cry; Thy strong arm the need - y rais - es;

p *mf*

3. Look in mer - cy on us, Lord; As Thy heirs, O help and bless us;
 4. Oh, be with us on our way, Shel - ter us be - neath Thy bless - ing;

At Thy feet the na - tions bow, And Thy works in glo - ry tow - er;
 Earth and heav - en, sea and sky, All are Thine, and shout in prais - es;

p *mf*

Lead us, guide us by Thy word, That the wrong may not, op - press us;
 May we nev - er from Thee stray, Ev - er Thy great name con - fess - ing;

As Thou wast in a - ges gone, Thou shalt be as worlds move on.
 As Thou wast in a - ges gone, Thou shalt be as worlds move on.

mf *cres.* *f* *dim.* *rit.*

Grant thro' pen - i - tence and prayer That we may Thy glo - ry share.
 Lord, to Thee a - lone we hope, Let us not in dark - ness grope.

MORNING PRAISE.

TUNE—"Song of Praise."

- 1 SUNLIGHT beams upon the earth,
 And the birds now praise Thy glory;
 Morning brings a newer birth,
 Life is all a pleasant story:
 Wake, O wake, my soul, and sing
 Praises to our heavenly King!
- 2 Blossoms fill the happy air
 With a perfume rich and tender;
 Brightest green the branches wear,

- Spring has come in youthful splendor:
 Wake, O wake, my soul, and sing
 Praises to our heavenly King!
- 3 Smiling faces meet my gaze,
 Full of hope and health unbounded;
 Youthful hearts are filled with praise,
 And by heaven's love surrounded:
 Wake, O wake, my soul, and sing
 Praises to our heavenly King!


THE UNKNOWN LAND.

225



W. LOCKE SMITH.

Moderato.



1st. 2d. Fine.




1. { Be - yond those chilling winds and gloomy skies, Be - yond death's cloudy por - tal,
There is a land whose beauty nev - er dies, And love becomes im - [Omit....] mortal;
D. C. Guide Thou those wandering, way-worn feet of mine In - to those pastures ver - nal.

A land whose light is nev - er dimm'd by shade, Whose fields are ev - er ver - nal,

Where noth - ing beau - ti - ful can ev - er fade, But blooms for aye e - ter - nal.



CHORUS, to each stanza.

D. C.



O land unknown, O land of love di - vine, Fa - ther all - wise! E - ter - nal,



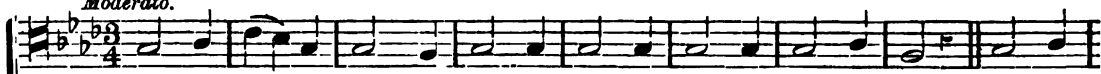
2 We may not know how sweet its balmy air
How bright and fair its flowers;
We may not hear the songs that echo there
Through those enchanted bowers.
The city's shining towers we may not see
With our dim earthly vision;
For death, the silent warden, keeps the key
That opens those gates elysian.
O land unknown, etc.

3 But sometimes, when adown the western sky,
The fiery sunlight lingers,
Its golden gates swing inward, noiselessly,
Unlocked by unseen fingers;
And while they stand a moment, half ajar,
Gleams from the inner glory,
Stream brightly through the azure vault afar,
And half reveal the story.
O land unknown, etc.

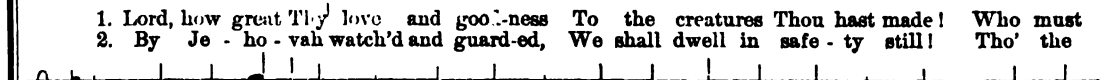
LORD, HOW GREAT THY LOVE.

E. R. LATTA.


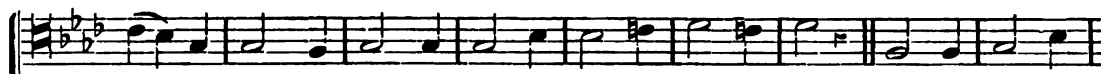
Arranged from FLOROW (1811).

Moderato.


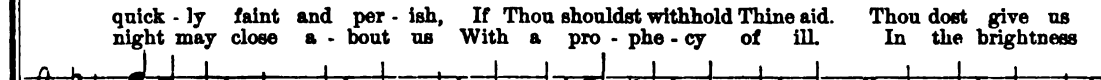
1. Lord, how great Thy love and good-ness To the creatures Thou hast made! Who must
 2. By Je - ho - vah watch'd and guard-ed, We shall dwell in safe - ty still! Tho' the



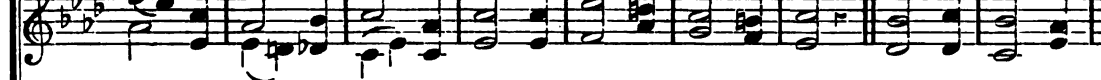
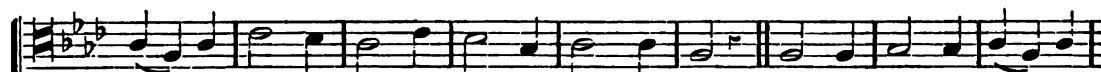
3. We would praise Thee, oh, our Fa-ther, For Thy mer-cies all un - told; Help us
 4. We would seek Thy face and fa - vor Hum - bly, and with spir - its true; Lord, ac -

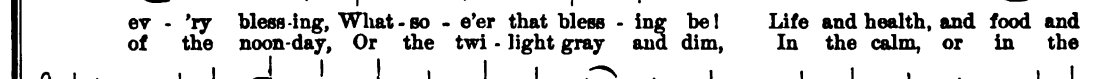
quick - ly faint and per - ish, If Thou shouldst withhold Thine aid. Thou dost give us
 night may close a - bout us With a pro - phe - cy of ill. In the brightness




right - ly to a - dore Thee; In Thy arms of love en - fold. We are sin - ful
 cept and bless our com - ing, Let Thy Ho - ly Spir - it woo. We must la - bor

ev - 'ry bless-ing, What-so - e'er that bless - ing be! Life and health, and food and
 of the noon-day, Or the twi - light gray and dim, In the calm, or in the



and un - wor - thy, Oft - en we have gone a - stray; We would trust Thy ten - der
 for sal - va - tion From the guilt and pow'r of sin; Help us, Lord, to ev - er




raiment, All are giv - en, Lord, by Thee! All are giv - en, Lord, by Thee!
 tempest, It is all the same to Him, It is all the same to Him.



mer - cy; Lord, for - give us, now we pray! Lord, for - give us, now we pray!
 serve Thee; Let us has - ten to be - gin, Let us has - ten to be - gin.



GOD LIVETH STILL.

227

Words translated by R. L. D.

From the German.

Andante.

God liv - eth still ! Soul, what fear - est thou of ill ? God is good, and from His

p

2. God liv - eth still ! Soul, what fear - est thou of ill ? Is your life with bur - dens
 3. God liv - eth still ! Soul, what fear - est thou of ill ? Would you shun the world of

kind-ness Sends His aid to all the earth ; From His will and mighty pow - er, Ev - ery

lad - en, Look to heav - en then to - day ; God is great, and rich in mer - cy, He will
 e - vil, Think of eve - ning's peace-ful end ; God will close His arms a - bout you, And in

bles - sing has its birth ; While we fold our hands de - ject - ed, He brings triumph un - ex -

mf

aid you on your way ; His great love en - dures for - ev - er, He for - sakes his chil - dren
 troub - les be your friend ; Though the need may be un - bound - ed, His great heart can ne'er be

pect - ed. Soul, be brave, and do not fear ; God's pro - tect - ing arm is near.

cres.

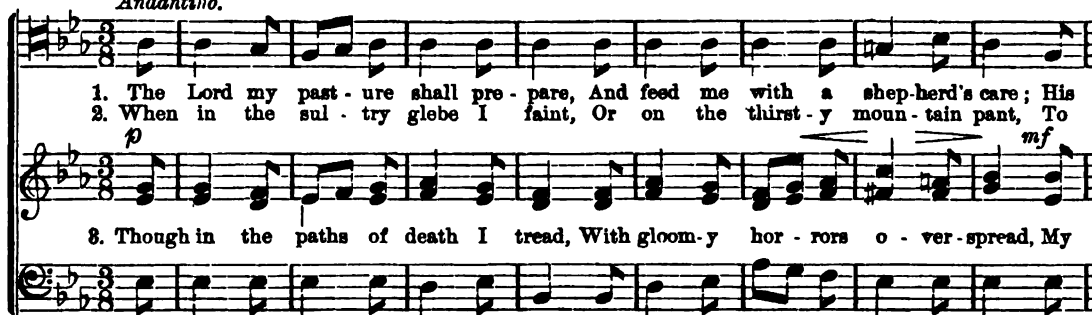
nev - er, Soul, be brave, and do not fear ; God's pro - tect - ing arm is near.
 soun - ded. Soul, be brave, and do not fear ; God's pro - tect - ing arm is near.

228 THE LORD MY PASTURE SHALL PREPARE.

J. ADDISON.

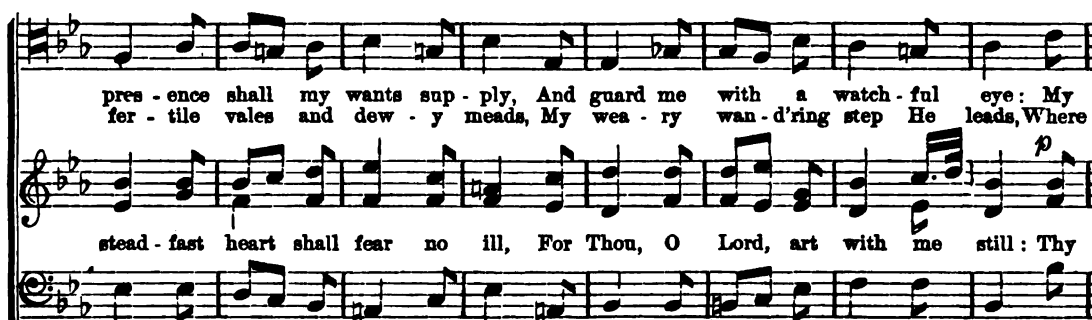
WILHELM BAUMGARTNER (1820).

Andantino.



1. The Lord my past - ure shall pre - pare, And feed me with a shep-herd's care; His
2. When in the sul - try glebe I faint, Or on the thirst - y moun - tain pant, To

8. Though in the paths of death I tread, With gloom - y hor - rors o - ver - spread, My



pres - ence shall my wants sup - ply, And guard me with a watch - ful eye: My
fer - tile vales and dew - y meads, My wea - ry wan - d'ring step He leads, Where

stead - fast heart shall fear no ill, For Thou, O Lord, art with me still: Thy



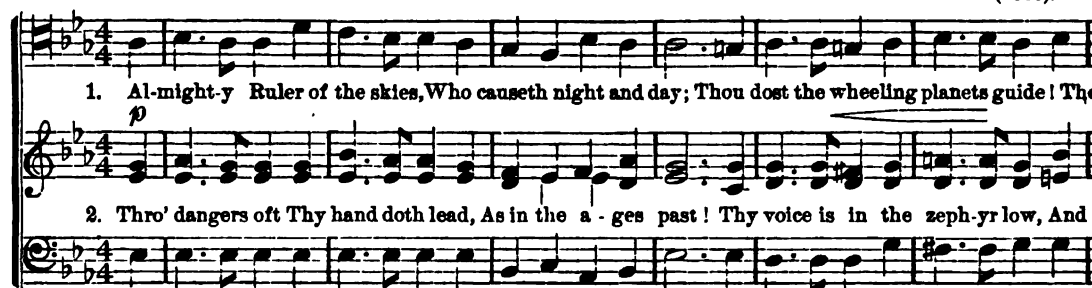
noon - day walk He shall at - tend, And all my mid - night hours de - fend.
peace - ful riv - ers, soft and slow, A - mid the ver - dant land - scape flow.

friend - ly rod shall give me aid, And guide me through the dread - ful shade.

ALMIGHTY RULER OF THE SKIES.

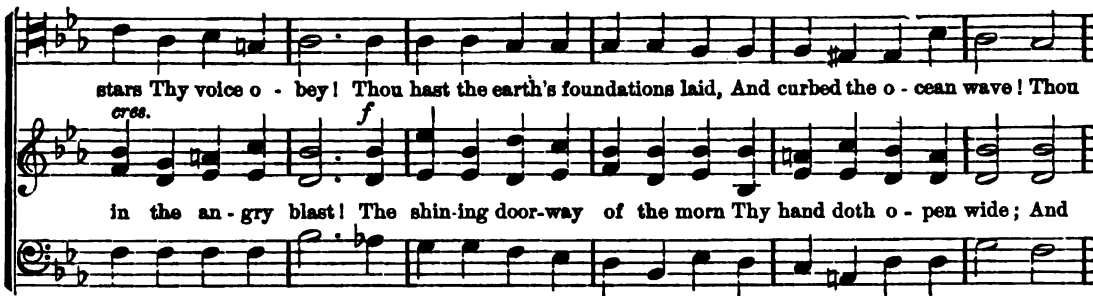
E. R. L.

J. BARNBY (1866).

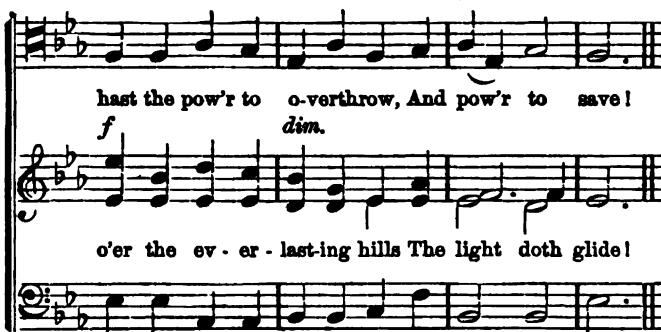


1. Al-might-y Ruler of the skies, Who causeth night and day; Thou dost the wheeling planets guide! The

2. Thro' dangers oft Thy hand doth lead, As in the a - ges past! Thy voice is in the zeph-yr low, And



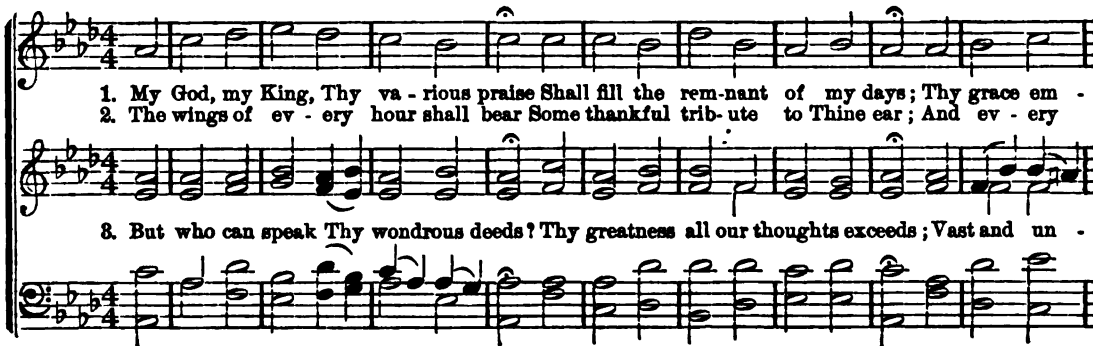
stars Thy voice o - bey! Thou hast the earth's foundations laid, And curbed the o - cean wave! Thou
cres. *f*
in the an - gry blast! The shin-ing door-way of the morn Thy hand doth o - pen wide; And



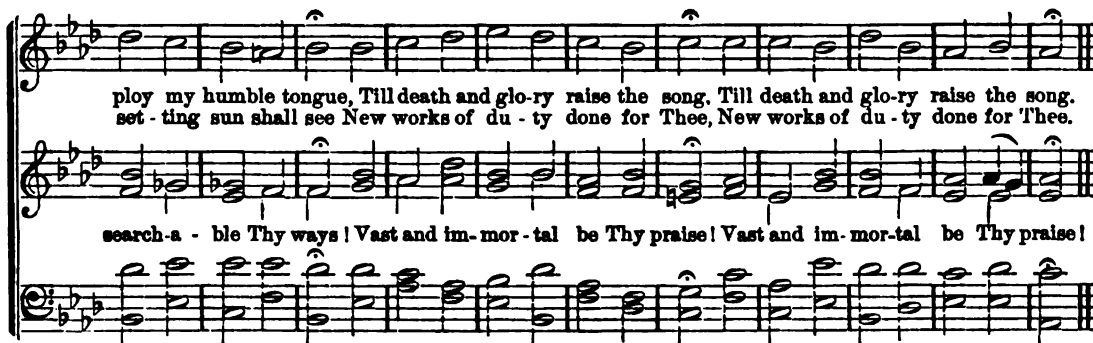
hast the pow'r to o-verthrow, And pow'r to save!
f *dim.*
o'er the ev - er - last-ing hills The light doth glide!

8 Oh, what are we, Thy love to share,
Thy tender care to know!
Yet Thou dost guard us, night and day,
Wherever we may go!
The silent, darksome watches through,
Again Thy hand hath brought!
And we would glorify Thy name
In word and thought!
4 Oh, let our morning hymn to Thee
As holy incense rise!
And look in mercy, Lord, we pray,
Upon us from the skies!
Our wayward feet direct aright
Until the close of day;
And fill our hearts with love to Thee,
While here we stay!

CHORAL. (Five Parts.)



1. My God, my King, Thy va - rious praise Shall fill the rem-nant of my days; Thy grace em -
2. The wings of ev - ery hour shall bear Some thankful trib-ute to Thine ear; And ev - ery
3. But who can speak Thy wondrous deeds? Thy greatness all our thoughts exceeds; Vast and un -



play my humble tongue, Till death and glo-ry raise the song. Till death and glo-ry raise the song.
set - ting sun shall see New works of du - ty done for Thee, New works of du - ty done for Thee.
search-a - ble Thy ways! Vast and im-mor-tal be Thy praise! Vast and im-mor-tal be Thy praise!

THE FAITHFUL GUIDE.

Moderato.

1. The Lord knows all His peo - ple, And leads them by the hand, The

mf

2. He fills them with His pre - sence, And makes them strong and bold ; They

3. So help us, Lord, to wor - ship, And cling to Thy be - lief, Let

might - y and the hum - ble, In eve - ry race and land. In thought and word and

look to him con - fid - ing, And on His friend-ship hold. The splen - dor of His

noth - ing make us faith - less, To turn Thy love to grief. Oh, when the day is

ac - tion, He asks them to be true, He keeps them from cor - rup - tion, And

f

la - bor In eve - ry thing is seen, It gives the plant its beau - ty And

bright - est, May we still find Thee near ; And as Thy own at eve - ning At

guides in all they do ;..... He keeps them from cor - rup - tion, And guides in all they

mf

keeps it ev - er green ; It gives the plant its beau - ty, And keeps it ev - er

Thy right hand ap - pear ; And as Thy own at eve - ning At Thy right hand ap -

do; He keeps them from corruption, And guides in all they do.

green; It gives the plant its beau - ty, And keeps it ev - er green.
pear; And as Thy own at eve - ning At Thy right hand ap - pear.

PRAISE AND THANKSGIVING.

C. F. RINCK (1770—1846).

Macioso. f Praise and thankgiv - ing be un - to God! *p* Praise and thanks-giv - ing, Praise and thanks-
f Praise and thankgiv - ing be un - to God! *p* Praise and thanks-giv - ing, Praise and thanks-
mf

giv - ing be un - to God, be un - to God, be un - to God! *mf* For
giv - ing be un - to God, be un - to God, be un - to God! For He.....

He..... is gracious, For He..... is gracious; Praise and thankgiving be un - to
..... is gracious, For He *mf* is gracious; Praise and thankgiving be un - to

God, For thro' the earth and boundless skies doth speak His good - ness and His grace:

God, For thro' the earth and boundless skies doth speak His good - ness and His grace:

Praise and thankgiving be un - to God! Let us with wor - ship come in - to His

Praise and thankgiving be un - to God! Let.... us with wor - ship come in - to His

pres - ence, Let us with wor - ship, with songs.... of praise.... in Him re - joice.

pres - ence, Let us with wor - ship, with songs.... of praise.... in Him re - joice.

Let us with wor - ship, with songs of praise

Praise and thankgiving be un - to God! Praise and thankgiving be un - to God!

Praise and thankgiving be un - to God! Praise and thankgiving be un - to God!

LET THE PEOPLE PRAISE THEE.

233

BASE SOLO. $\text{♩} = 69.$

M. COSTA. From "Eli."



Let the peo - ple praise Thee, O Lord; let all the peo - ple praise



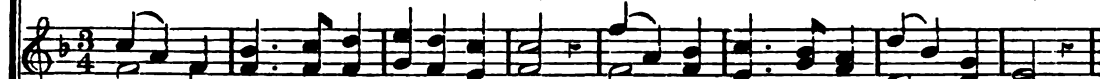
Thee; Then shall the earth yield her in - crease, and God, and God,



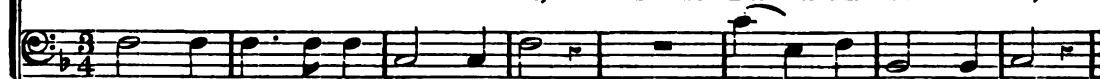
e - ven our own God, shall bless.. us, e - ven our own God shall bless, shall bless



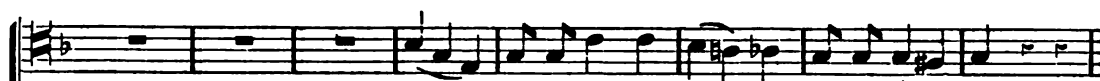
God be mer - ci - ful un - to us, God be mer - ci - ful un - to us,



God be mer - ci - ful un - to us, God be mer - ci - ful un - to us,



us. God be mer - ci - ful,



and... bless.. us, and cause His face to shine up - on us,
bless.. us, and cause, etc.



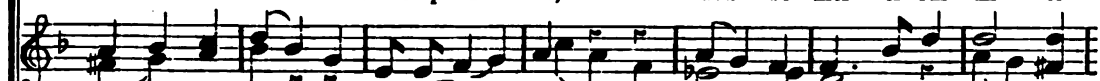
and... bless us, and cause His face to shine up - on us, and



bless.. us,



and cause His face to shine up - on us; God be mer - ci - ful un - to



cause His face God be mer - ci - ful un - to



and cause His face to shine up - on us, God be mer - ci - ful, etc.

LET THE PEOPLE PRAISE THEE.

us, un - to us, and..... bless... us, and cause His face.. to
and cause His face.. to shine up-

us, and..... bless, and bless.. us, to shine up-

shine on us, and cause His face to shine up - on.. us!
rit.

on..... us, and cause His face, His face to shine up - on us!

and cause His face.. to shine,

THE LOVE OF GOD. (Ave Verum.)

R. L. D.
Adagio.

W. A. MOZART (1756-1791).

1. Love, which will - ing - ly has suf - fer'd, That I might re - ceive e - ter - nal
p

1. Love, which will - ing - ly.... has suf - fer'd, That I might re - ceive e - ter - nal

gain; Love di - vine, so free - ly of - fer'd, In my spir - it,
of - fer'd, In *f* my.....

gain; Love di - vine, so free - ly of - fer'd, In my spir - it,

oh, re - main! Sav - iour, Thee I seek re - ver - ing, And may
oh, re - main! Sav - iour, Thee I seek re - ver - ing, And may

Thy en - dur - ing love, When the clos - ing
Thy en - dur - ing love, When the clos - ing hour is
When the clos - ing

hour is near - ing, Fold me in sweet rest a - bove, Fold me...
near - ing, Fold me..... in sweet rest... a - bove, Fold me.....
hour is near - ing, Fold me in sweet rest a - bove, Fold me...

in sweet rest a - bove, in sweet rest.. a - bove.
in sweet rest a - bove,.. in sweet rest.. a - bove.

2.

Love, which is in death unending,
Precious gift to my unworthy heart;
Gratefully before Thee bending,
Oh, let me no more depart!
Lord, accept my humble treasure,
Lest it spread a snare for me;
Be the Spirit's peace my pleasure,
Take me lovingly to Thee!

IN MERCY REMEMBER.

*From "Farmer's Mass."*TENOR OR SOPRANO SOLO. *Andante.*

The first system of music features a Tenor or Soprano solo line in 4/4 time, marked *Andante*. The melody begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The lyrics "In mer - - cy..... re - mem - ber, in mer - cy re -" are written below the staff. The piano accompaniment consists of a right hand playing a steady eighth-note pattern and a left hand playing a simple harmonic accompaniment.

The second system continues the melody with the lyrics "mem - ber us; Thy mer - cies, O Lord, which have ev - er been of". The musical notation follows the same pattern as the first system, with a solo line and piano accompaniment.

The third system contains the lyrics "old; Grant us Thy sal - va - tion; Show Thy lov - ing kind-ness; Show us, Lord, Thy mer - cy; Grant us Thy sal - va - tion; Show Thy". The melody and piano accompaniment continue throughout this system.

The fourth system concludes the piece with the lyrics "Com - fort us, for un - to Thee would we lift up the soul. lov - ing kind - ness; Bow Thine ear and hear us." The musical notation follows the same pattern as the previous systems, ending with a final cadence.

IN MERCY REMEMBER.

237

BASE SOLO.



Re - mem - ber, re - mem - ber, Re - mem - ber us in mer - cy.

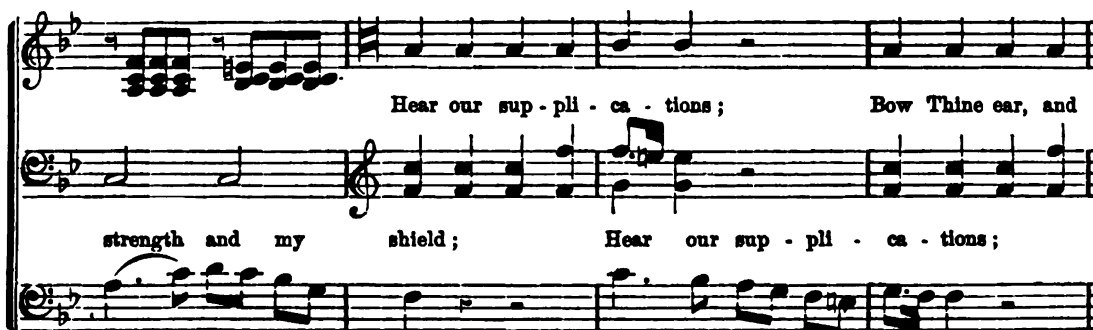
ALTO SOLO.



Bow Thine ear, and hear, O hear our hum - ble sup - pli - ca - tions;
Hear our hum - ble sup - - pli ca - tions;
TENOR.



For Thou art my strength, Thou art my strength and my shield, my



Hear our sup - pli - ca - tions; Bow Thine ear, and
strength and my shield; Hear our sup - pli - ca - tions;

IN MERCY REMEMBER.

hear us; Hear our sup - pli - ca - tions. **Solo.**
Bow Thine ear, and hear our sup - pli - ca - tions. Praise the Lord, for

Praise the Lord, for He is gra - cious; **Solo.**
He.... is gra - cious, Praise the Lord, for He is gra - cious; Our God is

Our God is mer - ci - ful, and
mer - ci - ful, and of..... great kind - ness; Our God is mer - ci - ful, and

of great kind - ness; *ff* Glo - ri - fy His ho - ly name: **Solo.**
of great kind - ness; Glo - ri - fy His ho - ly name: Our God... is

mer - ci - ful, is gra - cious and mer - ci - ful; Glo - ri - fy and praise Him

Tutti

Our God is mer - ci - ful, is gra - cious and
ev - er - more. Our God..... is mer - ci - ful, is gra - cious and

mer - ci - ful; Glo - ri - fy..... Him ev - er - more; A - -
mer - ci - ful; Glo - ri - fy Him ev - er - more; A - -

men, A - - men.
fy, Him and praise His name. A - - men, A - - men.
men, A - - men. *rit.* Glo - ri - fy Him, and praise His name.

THE HEAVENS ARE TELLING.

HAYDN.

The heavens are tell-ing the glo-ry of God,.. The won-der of His

SOLI.

works dis-play the fir-ma-ment. To-day that is com-ing speaks it the

day; The night that is gone to fol-low-ing night, the night that is

TUTTI.

gone, is gone,.. The heav-ens are tell-ing the glo-ry of God; The

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won - der, The won - der of His works dis - plays, dis -
The won - der of His works, the won - der of His works dis -
God; The won - der of His works dis - plays, dis -
won - der, the won - der of His works, the won - der of His works, dis -

plays the fir - ma - ment; The won - der of His works The won - der of His

plays the fir - ma - ment; The won - der of His works dis -

The won - der of His

The image shows a musical score for a piece titled "The Firmament". It consists of three staves. The top staff is a vocal line in treble clef, with lyrics underneath. The middle and bottom staves are piano accompaniment in treble and bass clefs respectively. The music is in 4/4 time, indicated by the time signature at the beginning. The key signature has one sharp (F#), indicating the key of D major or F# minor. The lyrics are: "works, dis - plays the fir - ma - ment. In all the lands re - plays, dis - plays the fir - ma - ment. works, In all the".

works, dis - plays the fir - ma - ment. In all the lands re -

plays, dis - plays the fir - ma - ment.

works, In all the

sounds the word, nev - er un - per - celv - ed,

In all the lands re - sounds the word, nev - er un - per - celv - ed,

lands re - sounds the word,

ev - er un - der - stood, ev - er, ev - er, ev - - er

ev - er un - der - stood, ev - er, ev - er, ev - - er

1st. 2d.

un - der - stood. stood, ev - er, ev - er, ev - - er,

un - der - stood. stood, ev - er, ev - er, ev - - er,

Tutti. Più Allegro.

ev - - er un - der - - stood. The heav - ens are tell - ing the glo - ry of

ev - - er un - der - - stood, The heav - ens are tell - ing the

The heav - ens are tell - ing the glo - ry of

God, the won - der, the won - der of His

the won - der of His works, the

glo - ry of God, the won - der of His

God, the won - der, the won - der of His works, the

works dis - plays, dis - plays the fir - ma - ment.
 won - der of His works

works dis - plays, dis - plays the fir - ma - ment. The
 won - der of His works

The won - der of His works dis - plays the fir - ma -

won - der of His works dis - plays the fir - ma - ment, dis - plays the fir - ma -

ment, the fir - ma - ment;
 The won - der of His works,..... dis - - plays the fir - ma -

ment, The won - der of His works dis -

ment, the fir - ma - ment; The won - der of His works dis - -

plays the fir - ma - ment; The won - der

The won - der of His works dis - plays, dis - -

THE HEAVENS ARE TELLING.

plays the fir - ma - ment, The won - der of His works dis -
 The won - der of His works dis - plays the fir - ma -
 of His works dis - plays the fir - ma - ment;
 plays the fir - ma - ment; The won - der of His works, the

plays the fir - ma - ment, The won - der of His works dis -
 ment, the fir - ma - ment;
 The won - der of His works..... dis - plays the
 won - der of His works dis - plays the fir - - - ma -

plays the fir - ma - ment, the fir - ma - ment; The won - der of His
 The won - der of His works,..... the won - der
 fir - - - ma - ment; The won - der of His works dis -
 ment, dis - - - plays, dis - - - plays the fir - ma -

works dis - plays,..... dis - plays..... the fir ma - ment;
 of His works..... dis - plays,..... dis - plays..... the fir - ma -
 plays the fir - ma - ment; The won - der
 ment; The won - der of His works dis -

dis - - plays,..... dis - plays the fir - ma - ment, the fir - ma
ment;
The won - der of His works dis - plays
of His works..... dis - - plays, dis - plays the fir - ma -
plays the fir - - ma - - ment,

ment;
The won - der of His works dis - plays the
ment;
The won - der of His works, the won - der of His

fir - ma - ment, dis - plays the fir - ma - ment, dis - plays the
works dis - plays, dis - plays... the fir - - ma - ment, dis - plays the

fir - ma - ment, dis - plays the fir - ma - ment, dis - plays the fir - ma - ment.
fir - ma - ment, dis - plays the fir - ma - ment, dis - plays the fir - ma - ment.

LIFT UP YOUR HEADS.

GLUCK (1714—1787). *Arranged for this work.**Maestoso.*

Lift up your heads, O ye gates; And be ye lift up, ye ev - er - last - ing

Lift up your heads, O ye gates; And be ye lift up, ye ev - er - last - ing

SOLI.

doors; and the King of glo - ry shall come in. Who is the King,

doors; and the King of glo - ry shall come in. Who is the King,

TUTTI.

Who is the King of glo - ry? The Lord strong and might - y, might - y in bat - tle; The

Who is the King of glo - ry? The Lord strong and might - y, might - y in bat - tle; The

SOLI.

Lord strong and might - y, might - y in bat - tle! Lift up your heads, O ye gates; and

Lord strong and might - y, might - y in bat - tle! Lift up your heads, O ye gates; and

be ye lift up, ye ev - er - las - ting doors, that the King of glo - ry may come

be ye lift up, ye ev - er - last - ing doors, that the King of glo - ry may come

in. The Lord, our God, is a might - y God; The Lord, our God, is a

in. The Lord, our God, is a might - y God; The Lord, our God, is a

might - y King; O give praise un - to His ho - ly name! O give praise un -

might - y King; O give praise un - to His ho - ly name! O give praise un -

to His ho - ly Name! Praise and mag - ni - fy His ho - ly name.

to His ho - ly Name! Praise and mag - ni - fy His ho - ly name.

LIFT UP YOUR HEADS.

Solo. Moderato.

Sing His praise! Sing His praise! Praise Him now,.... and praise

Praise the Lord! Praise the Lord! Praise Him now and through..... e-

Sing His praise! Sing His praise! Praise Him now,.... and praise

p

Him throughout e-ter - ni - ty! Sing His praise! Praise the Lord!.. Sing His praise! Sing His

Sing His praise! Praise the Lord! Sing His

p *cresc.*

ter - - - - - ni - ty! Sing His praise! Praise the Lord! Sing His

Him throughout e-ter - ni - ty! Praise the Lord!.....

f

praise through all..... e - ter - ni - ty, from now throughout all e-

praise! Sing His praise!

f *cresc.*

praise through all..... e - ter - ni - ty, from now throughout all e-

LIFT UP YOUR HEADS.

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SEMI-CHORUS. *p*

ter - ni - ty! Sing His praise! Sing His praise! Sing His

Praise the Lord!..... Praise the Lord!..... Praise the Lord!.....

p

ter - ni - ty! Sing His praise! Sing His praise! Sing His

CHORUS. *pp*

praise, from now thro' all e - ter - ni - ty! Praise the Lord!..... Praise the Lord!.....

..... from now.... thro' all e - ter - ni - ty! Sing His praise! Sing His

pp

praise, from now thro' all e - ter - ni - ty! Sing His praise! Sing His

..... Praise the Lord!..... Praise the Lord! Sing His praise! Praise the Lord! Mag - ni-

praise! Sing His praise!

p

praise! Sing His praise! Sing His praise! Praise the Lord! Mag - ni-

LIFT UP YOUR HEADS.

fy Him, Sing prai - ses to Him e'en from now through all..... e - ter - ni -

fy Him, Sing prai - ses to Him e'en from now through all..... e - ter - ni -

This system contains the first two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. Both staves are in a key with two flats (B-flat and E-flat) and a common time signature. The music features a mix of eighth and sixteenth notes, with a crescendo leading into the final phrase.

ty, from now throughout all e - ter - ni - ty, from now throughout all e - ter - ni -

ty, from now throughout all e - ter - ni - ty, from now throughout all e - ter - ni -

This system contains the next two staves of music. The top staff continues the vocal line. The bottom staff continues the piano accompaniment. The music maintains the same key and time signature, with dynamic markings of *f* and *ff* appearing in the piano part.

ty, through e - ter - ni - ty, through e - ter - ni - ty! A - men! A - men!

ty, through e - ter - ni - ty, through e - ter - ni - ty! A - men! A - men!

This system contains the final two staves of music. The top staff concludes the vocal line with a double bar line. The bottom staff concludes the piano accompaniment with a double bar line. The music ends with a *rit.* (ritardando) marking and a final chord.

GLORIOUS IS THY NAME, O LORD.

251

182 = ♪

From MOZART'S "Twelfth Mass."

Musical score for three voices (Soprano, Alto, and Tenor/Bass) in E-flat major, 4/4 time. The lyrics are: "Glorious is Thy name, Almighty Lord, glorious in excelsis Deo, in excelsis Deo." The score includes a key signature of two flats (B-flat and E-flat) and a common time signature (C). The lyrics are written below the staves, with the word "Glorious" appearing on the first line, "in excelsis Deo" on the second line, and "in excelsis Deo" on the third line. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. The lyrics are: "Glorious is Thy name, Almighty Lord, glorious in excelsis Deo, in excelsis Deo."

is Thy name, is Thy name, O Lord, glo - rious is Thy name, glo - rious
cel - sis, De - o glo - ri - a, De - o glo - ri - a, glo - ri - a

is Thy name, Al-might-y, glo-rious is Thy name, O Lord, glo-rious is Thy name, O
Al-might De - - - - -

in ex-cel-sis, De-o in ex-cel-sis, De-o in ex-cel-sis, De-
glo-rious, glo-rious is Thy
in ex-cel-sis, De-o,

Lord, glo - rious is Thy name, O Lord, glo - rious is Thy name, Al - might-y Lord ;
o in ex - cel - sis, De - o in ex - cel - sis, De - o glo - ri - a,
name, is Thy name,
o, De - o

GLORIOUS IS THY NAME, O LORD.

all the an - gels stand, stand round a - bout Thy throne, all the an - gels

et in ter - ra pax, pax, pax ho - mi - ni - bus, et in ter - ra

p *f*

stand, stand round a - bout Thy throne; Let all na - tions bow be -

pax, pax, pax ho - mi - ni - bus; Bo - næ, bo - næ vo - lun -

fore Thee, bow be - fore Thee; Let all, let all na - tions bow be - fore

ta - tis, vo - lun - ta - tis; Bo - næ, bo - næ, bo - næ vo - lun - ta -

mf *cres.*

Thee, let all, let all na - tions bow be - fore.. Thee; and de - clare Thy

tis, bo - næ, bo - næ, bo - næ vo - lun - ta - tis; Bo - næ vo - lun -

f

First system of the musical score. It consists of three staves: a soprano staff, a treble staff, and a bass staff. The key signature has one flat (B-flat). The lyrics are: "won - d'rous works, and de - clare Thy won - d'rous works. We praise Thee, ta - - tis, bo - nas vo - lun - ta - - tis. Lau - da - mus,"

Second system of the musical score. It consists of three staves: a soprano staff, a treble staff, and a bass staff. The key signature has one flat (B-flat). The lyrics are: "we give thanks to Thee, we a - dore Thee, we glo - ri - fy Thee. be - ne - di - ci - mus, a - do - ra - mus, glo - ri - fi - ca - mus."

Third system of the musical score. It consists of three staves: a soprano staff, a treble staff, and a bass staff. The key signature has one flat (B-flat). The lyrics are: "Lord, we a - dore Thee, we bless Thee; Lord, we thank Thee for Thy great Gra - ti - as a - gi - mus, ti - bi prop - ter mag - nam, glo - ri - am"

Fourth system of the musical score. It consists of three staves: a soprano staff, a treble staff, and a bass staff. The key signature has one flat (B-flat). The lyrics are: "glo - ry; Lord, we thank Thee for Thy great glo - ry; Lord, we thank Thee tu - am; prop - ter mag - nam, glo - ri - am. tu - am; prop - ter mag - nam,"

GLORIOUS IS THY NAME, O LORD.

for Thy great glo - ry, Lord, we thank Thee for Thy great glo - ry, for Thy great
glo - ri - am tu - am, prop - ter mag - nam, glo - ri - am tu - am, glo - ri - am

glo - ry, for Thy great glo - - ry. Heav'n is Thy throne, and
tu - am, glo - ri - am tu - - am. Do - mi - ne De - us,

earth is Thy foot - stool. Thou art King o - ver all the world.
De - us Rex Coe - les - tia, De - us Pa - ter om - ni - po - tens.

Glo - ri - ous is Thy name, is Thy name, O Lord, glo - ri - ous is Thy
Do - mi - ne Fi - - li u - ni - ge - ni - te, Je - su Chris -

name. Bless-ing and hon-or be to God, for ev-er and ev-er,

p

te, Do-mi-ne De-us, Ag-nus De-i, Fi-li-us Pa-tris,

This system consists of three staves. The top staff is the vocal line, the middle is the piano accompaniment, and the bottom is the bass line. The key signature has one flat (B-flat), and the time signature is 4/4. The piano part features a steady eighth-note accompaniment.

for ev-er, ev-er-more, for ev-er, ev-er-more; Bless-ing and hon-or

f

Fi-li-us Pa-tris, Fi-li-us Pa-tris; Do-mi-ne De-us,

This system continues the musical piece. It features a similar three-staff structure. The piano accompaniment remains consistent with the first system.

be to God for ev-er and ev-er-more; Bless-ing and hon-or be to

Ag-nus De-i, Fi-li-us Pa-tris; Do-mi-ne De-us, Ag-nus

This system continues the musical piece. It features a similar three-staff structure. The piano accompaniment remains consistent with the first system.

God for ev-er and ev-er-more, bless-ing for ev-er and ev-er-more.

De-i, Fi-li-us Pa-tris, Fi-li-us, Fi-li-us Pa-tris.

This system concludes the musical piece. It features a similar three-staff structure. The piano accompaniment remains consistent with the first system.

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